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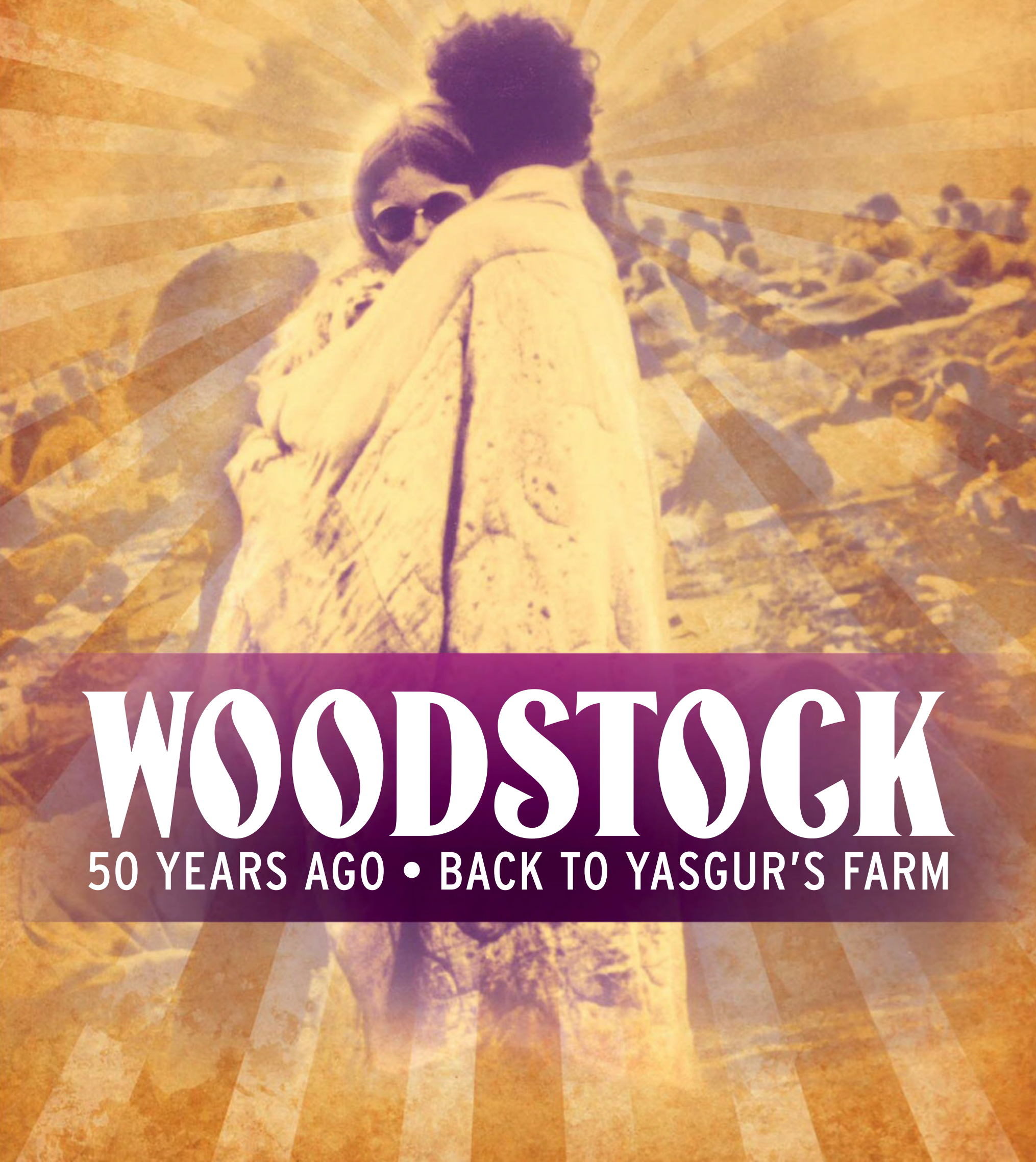

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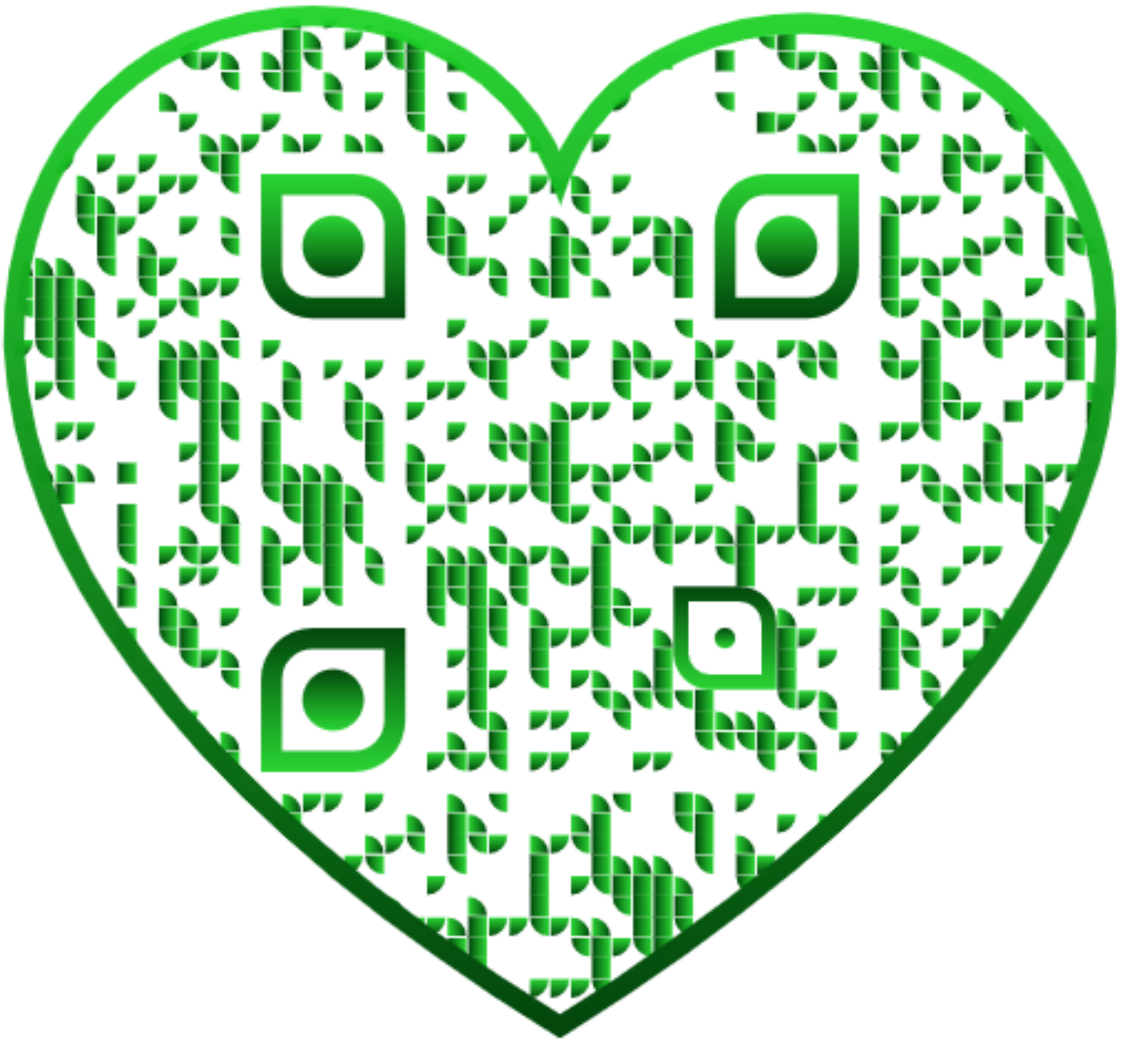

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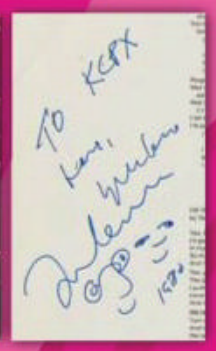

John Lennon and Yoko Ono Double Fantasy LP Inner Sleeve Signed on December 8, 1980, with Added Caricatures (Geffen GHS 2001, 1980)
Sold for $25,000

Otis Redding Charlotte Coliseum Concert Poster (APO Shows Present, 1967)
Sold for $17,500

Stevie Wonder/Marvin Gaye Sports Arena Concert Poster (1963) Extremely Rare
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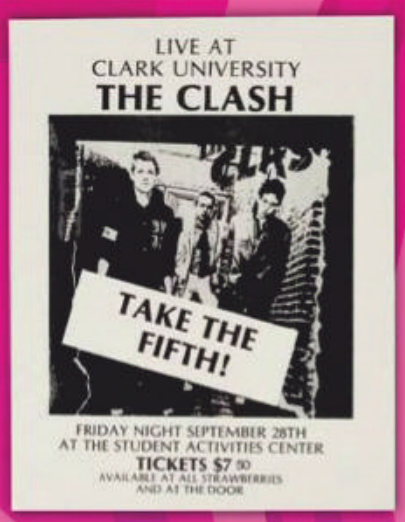

Clash Clark University Concert Small Poster (1979).
Sold for $1,000

Grateful Dead CARDSTOCK Concert Poster BG-74 First Printing AOR-2.100 CGC 9.4 (1967). One Of The Rarest Bill Graham Series Posters Known
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Harry James Personally Owned Selmer Trumpet (circa 1939)
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Mick Jagger Rolling Stones Sticky Fingers Promo Display (1971)
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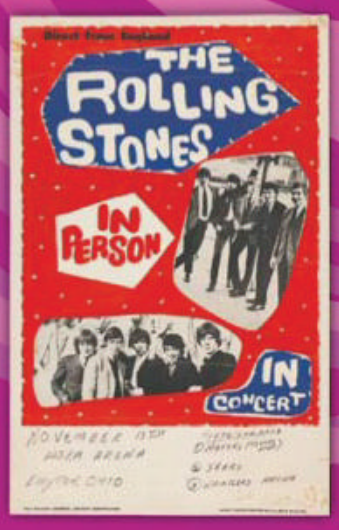

Rolling Stones Hara Arena Concert Poster (1964).
Sold for $15,000

Gene Vincent Community Hall Concert Poster (1958). Extremely Rare
Sold for $18,750

Inquiries:

Garry Shrum
GarryS@HA.com
214.409.1585

Pete Howard
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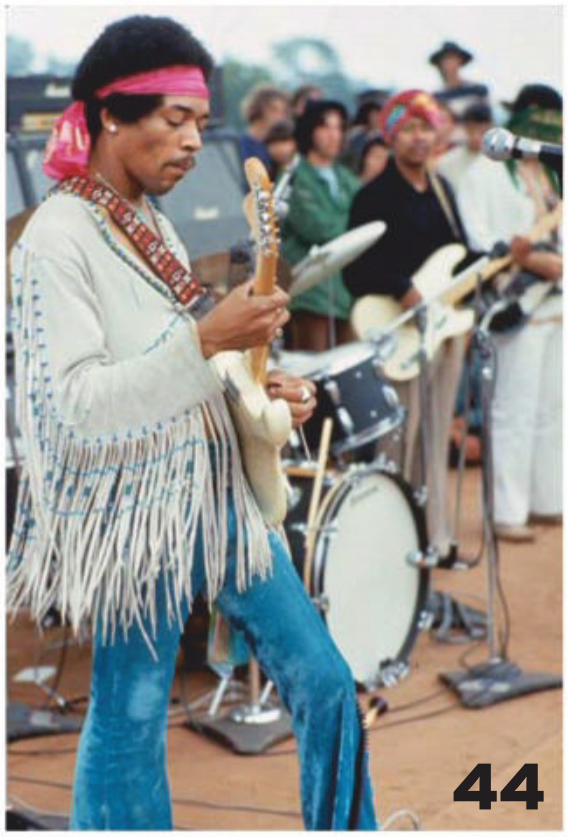

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A list of recent *Goldmine* podcasts:
Episode 57: A detailed discussion with the co-founder of **Qrates** about the one-stop for vinyl recordings — their production, sales and distribution.
Episode 56: Scribe **Martin Popoff** goes over his picks for *The 20 Albums That Invented Punk*.
Episode 55: Stewart Copeland, the legendary drummer of **The Police**, comes on the Goldmine Magazine Podcast to talk about his new film, *Everybody Stares: The Police Inside Out* — an inside look at The Police from 1978 to the band's mid-1980s breakup.

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Main Magazine Office
Address: 5225 Joerns Dr., Suite 2, Stevens Point, WI 54481
Phone: 1-800-726-9966 **Fax:** 1-715-445-4087
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Subscriber Assistance & Single-Copy Purchases
Associate: Missy Fenn, 1-800-726-9966, Ext. 13369, or missy.fenn@fwmedia.com
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Classified, Display & Multimedia Ads
Sales Rep April Krueger, 715-318-0996, or april.krueger@fwmedia.com
Assistant Julie Dillon, 715-257-6028, or julie.dillon@fwmedia.com
VP Advertising Sales Kevin D. Smith

Editorial & Design Team
Publisher Corinne Zielke
Editor Patrick Prince, or goldminemagazine@fwmedia.com
Design Rebecca Vogel
Contributing Editors John M. Borack, John Curley, Frank Daniels, John French, Mike Greenblatt, Chris M. Junior, Warren Kurtz, Carol Anne Szel, Dave Thompson and Lee Zimmerman
Contributing Photographer Frank White

F+W Media, Inc.
Chief Executive Officer Greg Osberg
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Managing Director F+W International James Woollam
VP, Consumer Marketing John Phelan
VP, Digital Jason Revzon
VP, Product Management Pat Fitzgerald
Newsstand Sales Scott Hill, scott.hill@procirc.com

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Lady Gaga "Haus of Gaga" Photo Shoot Worn Custom Dust Rose Lurex Gown

Lady Gaga Event Worn Sheer Shinsuke Mitsuoka Outfit

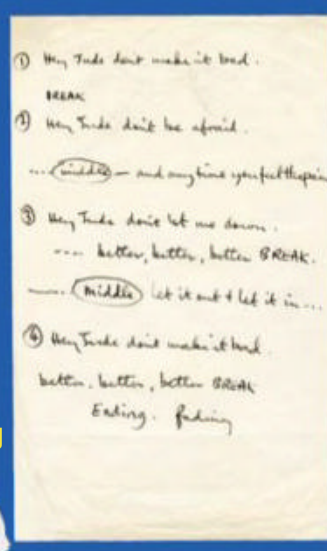
Lady Gaga Sukkiri Japanese TV Show Worn Custom Black Dress

Rihanna CFDA Fashion Awards Worn Custom Blue Silk Gown

Paul McCartney Original Two-Sided Watercolor Painting and Drawing

Taylor Swift 2004 Photo Shoot Used Prototype Guitar

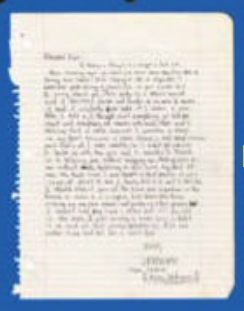
John Lennon Personally Owned "Mrs. Lennon" T-Shirt



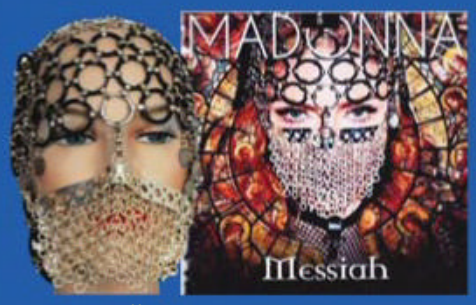
Paul McCartney "Hey Jude" Original Handwritten Lyrics

Tom Petty Original Gibson Flying V Guitar

Spice Girls Mel B "Pepsi" Ad Campaign Worn Outfit



Tupac Shakur Handwritten & Signed Love Letter

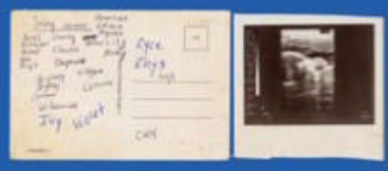


Madonna "Messiah" European Promo C.D. Single Worn Face Mask

Elton John Original Bob Mackie Custom "Jockey" Stage Costume

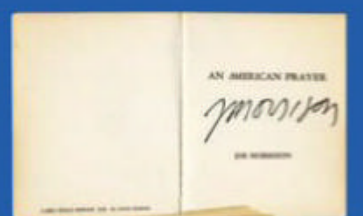
John Lennon Twice-Signed Hand Made Collage Gifted to Elton John

Freddie Mercury's Stage Worn Black Leather Motorcycle Jacket



Kurt Cobain's Handwritten Baby Name List with Francis Bean's Original Ultrasound Picture

Ed Sheeran "In Their Shoes" Personally Designed Converse Sneakers



Jim Morrison Signed Original "An American Prayer" Book Owned by The Doors Ray Manzarek

Nicki Minaj "Moment 4 Life" Drake Video Worn Gold Gown

Elvis Presley 1972 Las Vegas Summer Festival Stage Worn IC Costume

Elvis Presley "Speedway" Film Used Fender Coronado II Guitar

Nicki Minaj "Pink Friday Tour" Stage Worn Custom Outfit

Bob Dylan Handwritten Postcard to Daughter Desiree Signed "Daddy"

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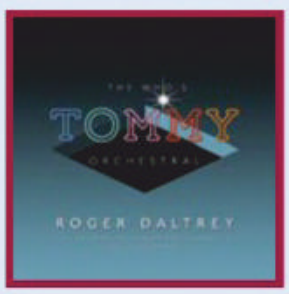

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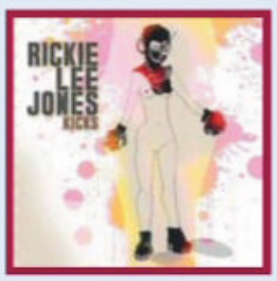

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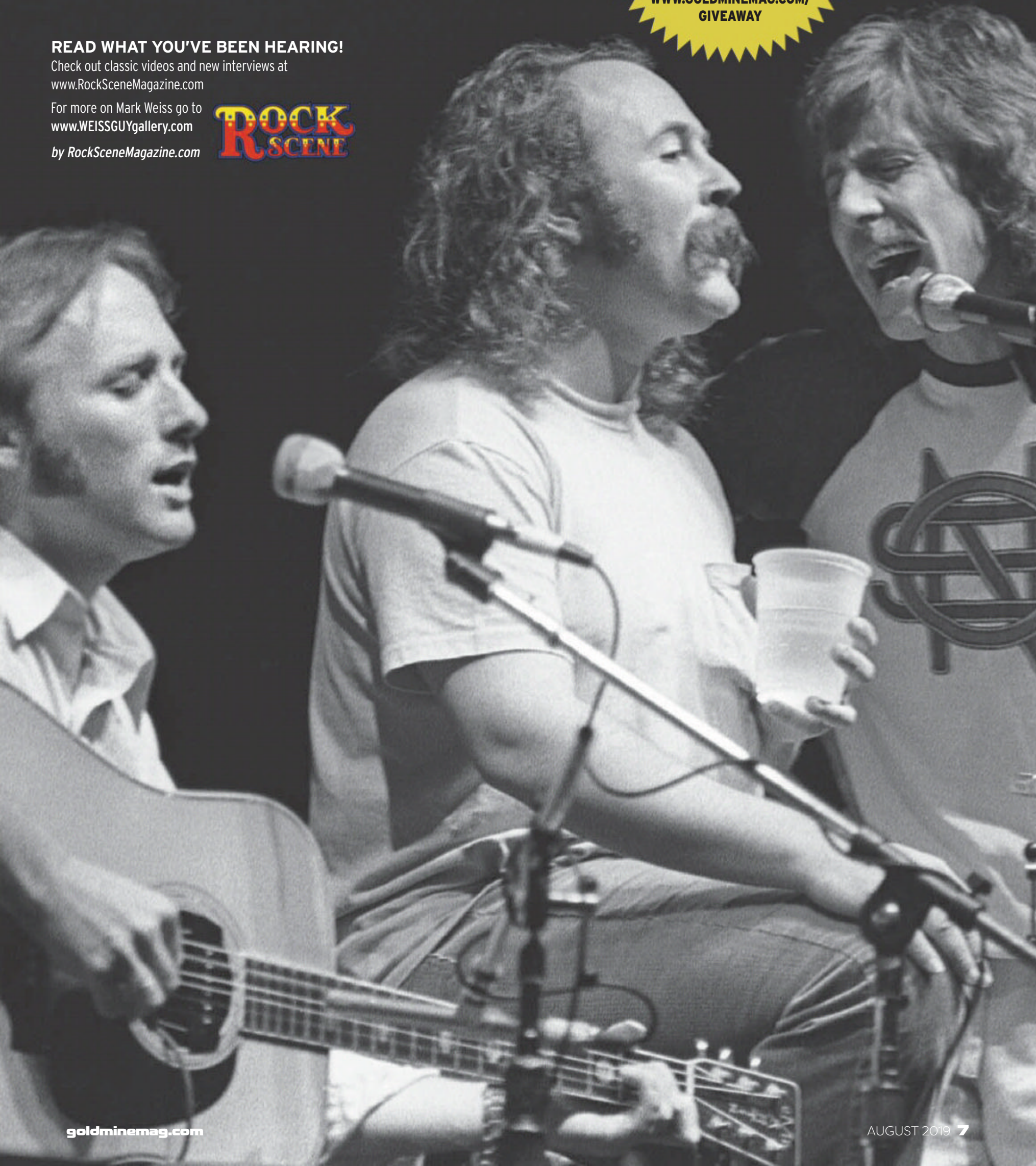

▸▸SPIN CYCLE

THE ENTIRE OEUVRE

BY DAVE THOMPSON

There's something about **Traffic**'s *The Studio Albums 1967-1974* (Universal) that demands you pay attention.

Maybe it's because, of all the bands that flourished during that particular time period, Traffic were always among the most intriguing. They could be one of the most annoying, as well… particularly later in life, there was always that one track that left you wondering "why?" Or even "what?????"

Ah, but when they were on, they were very *very on*, to the point where they genuinely *deserve* this box. Original U.K. artwork reborn in all its glory. Applicable inserts tucked inside their host albums. Posters within every album. Gatefolds yawning wide. Authentic first pressing Island Records labels. Die-cut sleeves, heavyweight vinyl.

Okay, one complaint, and it's unclear whether this a systemic problem or just a one-off, but the glue that's supposed to hold the sleeves together isn't doing a great job on Spin Cycle's copies. But if that's the worst thing one can say about the box...

What do we get? *Mr Fantasy*, *Traffic*, *John Barleycorn Must Die*, *Shoot Out at the Fantasy Factory*, *The Low Spark of High Heeled Boys* and *When The Eagle Flies*. Pedantically, we could mourn the absence of the compilation *Last Exit*, or even a newly-compiled collection of all the odds and sods that littered Traffic's discography. Completists might wonder why the subtitle wasn't changed a little, to allow the inclusion of the two live albums. (Because they're not very good? Hush at the back.) But the box set does what the box set does, and in that respect, it's flawless.

Sonically, too, it impresses. It's a lot easier, these days, to find people complaining about new vinyl releases than praising them—everything from pressing defects and shipping disasters, through to brittle sound, manic compression... visit any of the audiophile forums online, and they have an entire vocabulary to describe all the things that the rest of us just think "sound a bit weird."

Not here. "Low Spark..." has long been one of Spin Cycle's "go to" tracks when it comes to testing the dynamics of a new turntable or amp, and it has rarely worn those boots with such pride. There's been grumblings, again in the forums, about an excess of crackles through side one of that album, and they were present on Spin Cycle's copy. But a wipe with an anti-static cloth removed them, so there's a lesson for us all. Always clean new vinyl before you play it.

Throughout the box, there's a clarity that even early original pressings can't compare with. Overall, of course, the occasional murkiness that marred Traffic albums remains the same as it ever was—maybe they just liked murk. But short of discovering a still-sealed cache of original U.K. pressings, and playing them on the highest-end set-up you can find, *The Studio Albums 1967-1974* is as good as this catalog has ever sounded.

Warner's **Run Out Groove** imprint has been busy lately, with three albums drawn from across the aural spectrum. For the jazzers among us, Sonny Stitt's *Lone Wolf - The Roost Alternatives* looks for all the world like a classic '60s reissue but is, in fact, a well-chosen and annotated collection of, indeed, alternative versions of tracks from sessions recorded between 1952 and 1957. It looks great and sounds great, too.

There's a fresh airing, too, for Cher's *3614 Jackson Highway,* recorded at Muscle Shoals in 1969 and featuring, among others, her versions of "For What It's Worth," "Dock of the Bay," three Dylan covers and a stellar "I Walk on Guilded Splinters." To which is appended a bonus LP featuring what would have been her *next* album, before it was cancelled for reasons unknown. Some of the tracks have leaked out over the years, but this is the first time it has been recompiled in full.

Maybe you can see why it was canned. If the main album is Cher at her most adventurous, both vocally and in terms of song selection, its successor would have been a fairly lightweight collection of nothing-in-particular—do we really need to hear her sing "Danny Boy"? (Actually, yes. She does a great job of it.) Certainly there's nothing here to compete with *3614*'s finest moments, and given that album's commercial nosedive, one shudders to think how this one would have fared.

And so, to the Revolting Cocks, whose *Linger Ficken' Good … and Other Barnyard Oddities* is a riot of bad taste, crude jokes, industrial rhythms and one of the two funniest covers of "Da Ya Think I'm Sexy?" you'll ever hear. (The other was by the Hybrid Kids, back in 1980).

It's a bit of a time-and-place album, really; on release back in 1993, with industrial threatening to become the next big thing, this maniacal Ministry spin-off was as adventurous as it was light-hearted. A quarter of a century later, it just feels quaint. But it's still fun and, if you were among its fans way back

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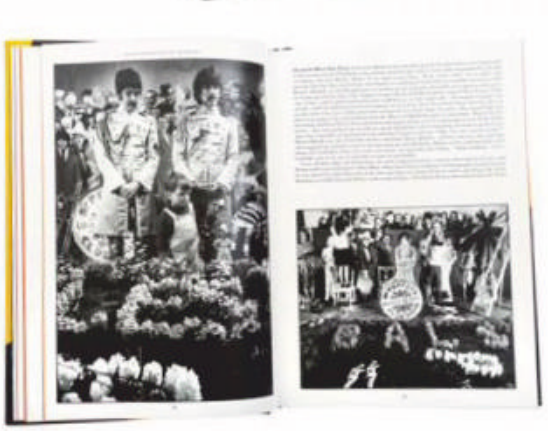

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when, this double album repressing sounds crunchier and cruder than it ever has before.

New music from the PNW's **Prana Crafter** is always welcome, and *Mind Stream Blessing* (Eiderdown Records), the follow-up to last year's *Enter the Stream*, does not disappoint. Released in your choice of black or green/pink vinyl, a collection of guitar-led instrumentals drifts from the bucolic acoustics of "At Agartha's Gate" to the almost angrily-phrased "As the Weather Commands," and that's just the first two tracks.

Last time out, Spin Cycle compared the sound to a cross between *Ummagumma* and an acoustic Tangerine Dream. That still holds true (check out "Luminous Clouds"). But we could also add early Anthony Phillips and even a taste of John Fahey to the blend. Either way, it's a milestone album that really has no peers in the modern arena, and one-man-band William Sol remains one of 21st century America's most criminally unsung heroes.

But maybe you want something more energetic? In which case, **Caddy**'s *Ten Times Four* (Sugarbush Records) comes over like a collision involving the Flaming Groovies at their growling best, post-punk power pop at its most enthusiastic and, oddly, Simon & Garfunkel through the gloriously understated "In the Basement."

Seriously imbibed with '60s pop swagger, Caddy shake and shimmer through the kind of record that could have been released at any point in the past 50 years, picking up references from as far afield as REM at their Byrdsiest and The Monkees at their munchiest, and then stirring them into one glorious burst of noise.

Sugarbush have also rereleased the fifth and final album by **Help Yourself**, a band whose close ties to the Man family tree are probably as well-known as their music. Recording of the LP began in the summer of 1973, as the group schemed the successor to that same year's *The Return of Ken Whaley*. But the band dissolved with the album still incomplete, and it would be 20 years before the tapes were finished. *5* duly appeared on CD in 2004; this is its vinyl debut, and it's fabulous.

There's so much to listen out for. A guesting Deke Leonard gifts a trademark guitar solo to the opening "Light Your Way"; Sean Tyla drops by from his then-current band, Ducks Deluxe, to add axe to three more numbers, including "Duneburgers," an almost Beatle-y melody that closes the album in hymnal, impassioned style.

There's not a dull moment across the entire album—of course there isn't, it's Help Yourself. Their lack of commercial impact be damned; the four albums they released between 1971 and 1973 represent one of the most solidly excellent legacies any band of the age could muster, and any opportunity to enlarge that canon has to be welcomed. The fact the band went out with as much grace as they came in is simply a glorious bonus.

Finally, for 45 lovers, **The Maniacs**' "I Don't Wanna Go To Work" (NDN Records) is a green vinyl pressing for the legendary London punks' contribution to the 1977 *Punk Kebab* movie.

It captures the group in the same tumultuous three piece form as the "Chelsea 77" single back in the day. Flip it over, however, and the original two-man Maniacs are heard live for the first time since 1976, stripping "White Light White Heat" back to its darkest basics. No matter that it's one of the Velvet Underground's most frequently covered, and brutally butchered, songs. The Maniacs will make you see it in a whole new (white) light.

MARKET WATCH

These were the top-selling records on eBay during the month of May 2019.

BY FRANK DANIELS

1 Bob Dylan
The Freewheelin' Bob Dylan
Columbia CL-1986
Deleted tracks play on both sides.
Condition: VG/VG
Sold for: $9,000.00
In 1963, as Columbia was preparing to release Bob Dylan's second album, the artist was still working on the sequencing. With the pressing plants already at work, Dylan chose to replace four of the songs. Columbia added a few changes to the back-cover notes, replaced the titles on the front cover slick and ordered new labels. Within a few days, they were pressing copies of the new version of the album, although they wound up pushing back its release date slightly. At least one pressing plant seems to have accidentally and briefly used stampers with the deleted tracks, resulting very few rare copies of the album getting out with the four withdrawn songs. The cover and label list the new songs, but the matrix numbers ending in -1A show that this copy is one of a few that contains the original songs.

2 Jacques Dumont
JS Bach: Les Oeuvres Pour Violon (Complete Violin Solo Works)
Belvedere (Germany) ELY 06-130, to 06-132
Three LP set in outer sleeve
Condition: M-/M- (each)
Sold for: $6,800.00
A copy of the same Belvedere classical set from the 1960s sold last year for $7,200. This copy is in a comparable condition, attracting 50 bids.

3 Elvis Presley
Collection of Sun Records - 78 RPM and 45 RPM Singles
Condition: stated as VG+ or higher
Sold for: $6,500.00
The photographs and description make it difficult to determine whether some or all of this collection are genuine Sun records from the 1950s, or whether some (all?) might be reproductions. The photos also make the condition out to be closer to G than to VG+. If the seller described his collection correctly in words, then the buyer may be more than satisfied with the final price.

4 Doc Peabody
"Here Without You, Part 1"/ "Here Without You, Part 2"
Both Sides GRT-466/7
Black label
Condition: VG+
Sold for: $5,657.89
This is a bit of funky soul from the mid-1970s, the lead singer for Doc Peabody (Clarence Reed) belts it out on both sides of the record. This is one of those hard-to-find but sought-after soul records from Ohio – the record label was based in Cleveland.

5 Leonid Kogan and the Philharmonia Orchestra
Brahms: Concerto in D-Major, op. 77
Columbia SAX-2307 (U.K.)
Turquoise label
Condition: VG+/M-
Sold for: $4,619.37
Following the sale of a nicer copy a few months ago, this sale proves that the demand for Kogan's works is steady, and that his fans are eager. The auction attracted 56 bids, and the high value is clearly deserved.

ASK THE EXPERT

Q My question is, I have two old Beatles albums, *Please Please Me* in stereo and *A Hard Days Night* in mono. Both Odeon recordings, they were bought in Germany when I was a kid. The backs of the covers are in English except at the very bottom. I assume it is recording info and it is in German. What is their worth? Thanks.

– Julie P., via email

A If the *Please Please Me* album is numbered ZTOX 5550, then it is an original export pressing.

The catalog number of *A Hard Day's Night* in mono should be O-83739, and it should have a green label.

As with all records, their value will depend on the condition of the cover and record. A near mint (NM) condition copy of *A Hard Day's Night* usually sells for $400 to $500. A near mint condition of *Please Please Me* can sell for $800 to $1,000. Each of these records is hard to find in NM condition, though. Copies in VG+ condition (a few minor scratches) sell for about half the above prices. Copies in VG condition (quite a few scratches, but nothing noisy or that causes skips) sell for about one-fourth the above prices. Low-grade copies still sell for $10 to $20 each.

– Frank Daniels
Goldmine contributor

›› RECORD STORE RECON BY DR. DISC

HOARDERS TRADING POST

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STOCK: 9

This brand new store has a bit of everything for the music lover in you. Records, DVDs, CDs, posters, signed music memorabilia, toys, books, cassettes and lots of stereo equipment. Used types of everything. Not many new records.

STAFF: 9

Russell is the staff, and the owner of this one-man shop. This is a guy who has *so* much passion for what he is doing but also realizes that he is new to the game and likes to talk to his customers to learn from them. He has some great stories that he is more than happy to share. I don't think I have ever met someone who knows as much about CDs as him. Russell has a passion that will make him a great owner.

STORE: 8

This was a very unique opportunity for me to review this store as it had only been open for one week. I did go back a second time just to make sure he had not had second thoughts and closed. This old house makes a nice backdrop for the record store. Each room has its own flair, with stereo equipment in many of the rooms. The store allows for a lot of digging through racks and boxes as he is getting in new stock almost daily.

SELECTION: 7

A "7" rating with an arrow going up. As this is a new shop, he is still growing the store. The store needs to get connected to a distributor so they can get regular new stock. With all of that said, this store has one of the largest collections of CDs that I have ever seen. Not just used and new CDs but some of the hardest-to-find rock CDs still in their jewel cases. He has over 10,000 CDs in the store with 30,000 more in back stock.

SPECIAL MENTION

I'm very excited to see how this store grows... they have the potential to host bands and *really* grow. And due to where they are located they have a great opportunity to do well.

›› NEW RELEASES

JULY 2019 **Bay City Rollers,** *The Singles Collection,* 7T's ● **Black Sabbath,** *Reunion,* Sony ● **Buzzcocks,** *Live,* Demon Records ● **Carpenters,** *Collected,* Music On Vinyl ● **David Bowie,** *Space Oddity [Single],* Rhino ● **Deep Purple,** *Live in Newcastle 2001: The Soundboard Series,* Ear Music ● **Deep Purple,** *Purpendicular,* Sony ● **Deep Purple,** *The Battle Rages On,* Sony ● **Elf,** *Elf,* Sony ● **Foreigner,** *Live at the Rainbow,* Rhino ● **Frank Zappa & the Mothers of Invention,** *Mothermania: The Best of the Mothers,* UMe ● **Gary Moore,** *Grinding Stone,* Sony ● **James Taylor,** *The Warner Bros. Albums 1970-1976,* Rhino ● **Jerry Lee Lewis,** *The Knox Phillips Sessions: The Unreleased Recordings,* Time Life ● **MC5,** *Kick Out the Jams Motherf*cker!,* Cleopatra ● **Pat Travers,** *Swing!,* Purple Pyramid ● **Paul McCartney,** *Choba B CCCP,* Capitol ● **Paul McCartney,** *Amoeba Gig,* Capitol ● **Paul McCartney,** *Paul Is Live,* Capitol ● **Paul McCartney & Wings,** *Wings Over America,* Capitol ● **Pretenders,** *The Pretenders With Friends [Video],* Cleopatra ● **Prince,** *Originals,* Warner Bros. ● **Procol Harum,** *Broken Barricades,* Esoteric Recordings ● **Renaissance,** *Novella,* Cherry Red ● **Roberta Flack,** *The Best of Roberta Flack,* Rhino ● **Sonny & Cher,** *Drop the Needle on the Hits: The Best of Sonny & Cher,* WEA ● **Soundgarden,** *Live from the Artists Den,* Universal ● **Stray Cats,** *Live at the Roxy 1981,* Rockabilly ● **UFO,** *A Conspiracy of Stars,* Steamhammer ● **Violent Femmes,** *Hotel Last Resort,* PIAS

Jerry Lee Lewis

MICHAEL OCHS ARCHIVES / HANDOUT / GETTY IMAGES

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10 ALBUMS THAT CHANGED MY LIFE

ART GARFUNKEL

At the height of the British Invasion, when U.S. airwaves were under siege by the likes of The Beatles, The Rolling Stones and Herman's Hermits, an unlikely American duo not only withstood the offensive but prospered. As Simon & Garfunkel, Paul Simon and Art Garfunkel, childhood friends who grew up three blocks from each other in Forest Hills, New York, created melodic songs featuring gorgeous harmonies and Simon's brilliant songwriting. Between 1964 and 1970, Simon & Garfunkel released five impressive albums. The duo's *Bridge over Troubled Water*—which featured Garfunkel singing the hymn-like title track—topped the U.S. album charts for 10 weeks in 1970 and sold 13 million copies. The album, the duo's last of new material, won five Grammy Awards on the strength of the title song and three other hit singles: "The Boxer," "Cecilia" and "El Condor Pasa." Simon & Garfunkel reunited in 1981 for a free concert before a crowd of 400,000 in New York's Central Park. The ensuing album, *The Concert in Central Park* (1982), went platinum and included the duo's 15th Top 40 hit—a cover of the Everly Brothers' "Wake Up Little Susie." Simon & Garfunkel were inducted in the Rock and Roll Hall of Fame in 1990 and received a Grammy Lifetime Achievement Award in 2003. "You can see a little of American musical history through my list," Garfunkel explains.

– Paul Kennedy

PUBLICITY PHOTO

Enrico Caruso, Aria from the Pearl Fishers

The Pearl Fishers has a particular melody that I just love. It's like a bumblebee stinging you for life. To do that with your voice and do it with finesse, on a melody that's got heart to it, that was the disease I caught, right there. I heard this first when I was five listening to 78rpm records on the Victrola with my dad. I fell in love with it. Caruso was a hell of a singer.

Nat King Cole, Nature Boy

It was the differentness of the melody that I loved. What an offbeat song from left field. I must have said as a kid, "You can do that kind of song and get away with it? And the lyric can be so philosophical?" That's beautiful Zen philosophy in the middle of a pop song. It was new to me, and I saw that the art form – the record, the song – could have real dimension."

Frankie Ford, Sea Cruise

Nothing rocked quite like this record. It was full of distortion and I loved it. For me, it was the door opening to rock and roll. There are a lot of wonderful examples I could have picked, but for me, Frankie Ford's "Sea Cruise" says it better than anything. It was the groove. It pulled you out of your seat out onto the dance floor more than any other. I loved that groove.

The Everly Brothers, Songs Our Daddy Taught Us

My favorite group, one that filled my teenage years. And this album, the whole album, was definitely one of the records that changed my life. They captured me and my friend who lived three blocks away, Paul Simon. We were students of the Everly Brothers for a year or two, metaphorically speaking. It really was central to our musical growth. That magnificent two-part harmony was fused together so beautifully.

Sam Cooke, You Send Me

This is a record that changed my life. Sam sang with such open-throated force and beauty that as a singer, Artie Garfunkel was really sitting at Sam Cooke's feet. There's a lot to love about this record, but above all, it comes down to this: The singer can really sing.

Johnny Mathis, It's Not For Me To Say

You could figure Artie Garfunkel likes Johnny Mathis' singing. Brilliant stuff. Just a gorgeous singer. When I was 14 I thought he was the one. His vibrato was unearthly; it was heaven sent. In his finest recordings he was king. The amount of vibrato, the dialing it in so it was just right is what great singers do. If you're a singer like me, you went crazy the first time you heard the voice of Johnny Mathis.

Ike and Tina Turner, River Deep, Mountain High

Phil Spector's masterpiece. That's really what it is. The artists certainly executed, they delivered, but Phil's vision is grandiose in the best sense. When you hear all these elements in a studio record, he threw the kitchen sink at the song, all mixed and balanced artfully. Wow. He worked with quantity successfully. Usually it could be a mess. Phil Spector was the best definition of grandiose.

The Beatles, Here, There And Everywhere

This little fluty melody is from the gods. When McCartney wrote that, his head was up looking at clouds. How I love that. What was going through McCartney's life the week he wrote this? You have to be in some kind of magical mood to come up with something this enchanting. If music can be defined as that which perfumes the atmosphere, then (this song) does it like no other single I've ever heard. It's supreme.

Swingle Singers, Jazz Sebastian Bach

An album of Parisian singers taking the notes of Bach's music and singing them with a doo-wop jazz style and keeping it true to Bach's work. Bach is so brilliant when the notes are lived up to faithfully. The Swingle Singers... listen to it. You'll be singing it to yourself for years after.

The Hi-Lo's, Suddenly It's The Hi-Lo's

I'm a singer and I love harmony and this album really affected me. In college I was smitten by how adventurous some of these harmonies were. I'm not much of a jazzer but I got a couple of feet in the water with this one. Just listening and loving it. The high harmony really went wild. The chords were far out. Stretched harmonies.

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NEW FROM OTHERWORLD COTTAGE CLASSICS!

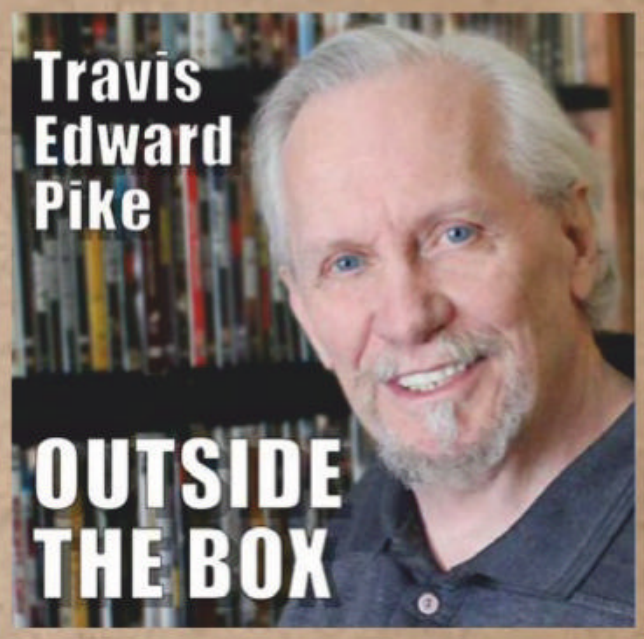
In March, we posted this 1975 *Changeling Troupe* album recorded at Conway Studios in Hollywood. It was Travis Pike's first attempt at composing a rock opera. Through the years, many of its songs evolved into the songs now listed on the *Mystical Encounter* CD, but others were lost, until Travis' younger brother, Adam, salvaged the old 15 ips half-inch master tape.

What makes these old recordings so historically significant, is that, totally apart from the ones that remain in *Changeling's Return*, four that were cut now appear on Travis' 2016 album, *Outside the Box* . . . .including "Thoughts."

According to Travis, "When Adam saw the lyrics and chord changes and asked about 'Thoughts,' the melody quickly came back, but I had no idea why I'd ever titled it 'Thoughts,' until he played back the last, unpolished demo on the analog master.

"In 1975, I'd run out of money, and almost run out of studio time, but still had plenty of blank tape, so with only minutes to go before we'd have to pack up and clear out, I decided to try to make a demo of a thematically important work-in-progress, which, for the session, I titled 'Thoughts,' although 'After-thoughts' might have been more accurate.

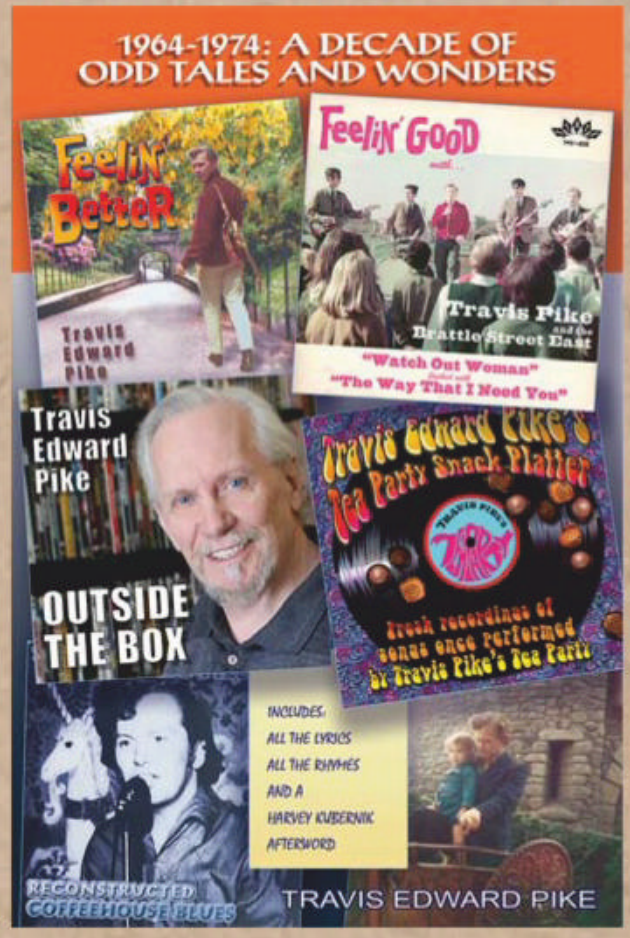
"That demo recording was never included in the cassettes I submitted to record labels, and frankly, I forgot it was ever recorded. What amazes me most is how close that old demo came to 'Flying Snakes,' the song Adam and I recorded for *Outside the Box*."



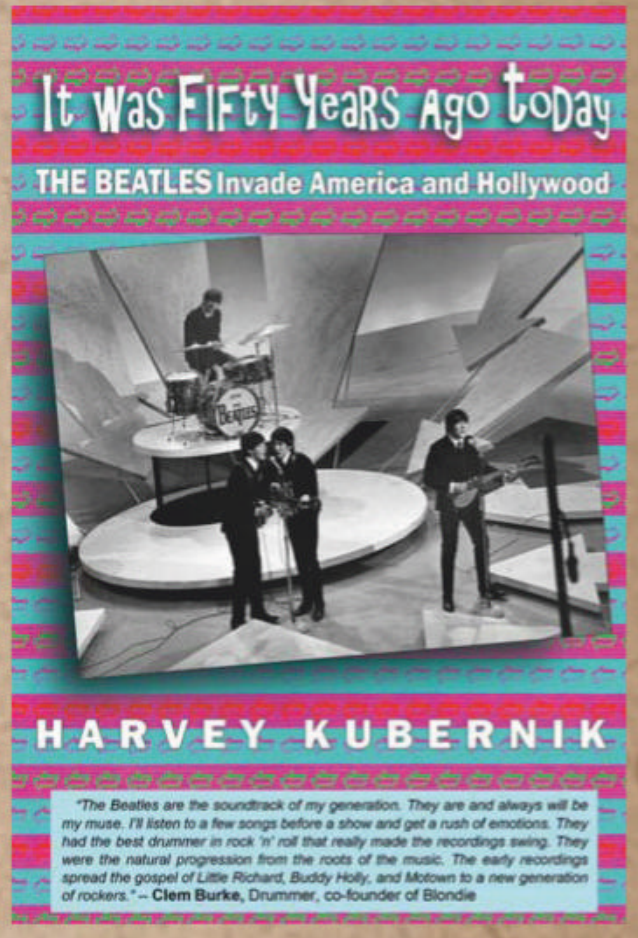
Other songs from *Changeling* now appearing on Pike's 2016 *Outside the Box* album are "Majick Opener," (now titled "Otherworld March"), "Witch," (still "Witch"), and "Phantoms," that has evolved into a new, darker piece Pike titled "Psychedelic Meltdown."

OTHERWORLD COTTAGE INDUSTRIES PUBLISHES BOOKS, TOO

Harvey Kubernik's 2018 book covers 50 years of The Doors



Travis Pike's 2018 Memoir of his early rock 'n' roll career



Harvey Kubernik's 2013 book on The Beatles in Hollywood

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TRAVIS PIKE WINS A SOUTH EAST STAR MAGAZINE (U.K.)

LIFETIME ACHIEVEMENT AWARD!

This isn't the first time Pike won a major achievement award. As a matter of fact, it was the announcement that his Otherworld Cottage Industries won a (U.K.) *LUXLife* Magazine Global Entertainment Award last fall, that triggered South East Star's interest. They researched it and carried the story in their December issue last year, but the more research they did, the more excited they became, and it resulted in Pike's first Lifetime Achievement Award.

"Before I accepted it," Pike reports, "I did some research of my own, and discovered that accepting a lifetime award was neither a death sentence nor a commitment to stop working."

In 2018, Pike's *1964-1974: A Decade of Odd Tales and Wonders,* earned Four-Star reviews in *Shindig* (U.K.), *Goldmine* magazine (U.S.), and before that, *Shindig's Best of 2017* issue listed the State Records (U.K.) release of Travis Pike's "Watch Out Woman," as the Third Best single of the year!

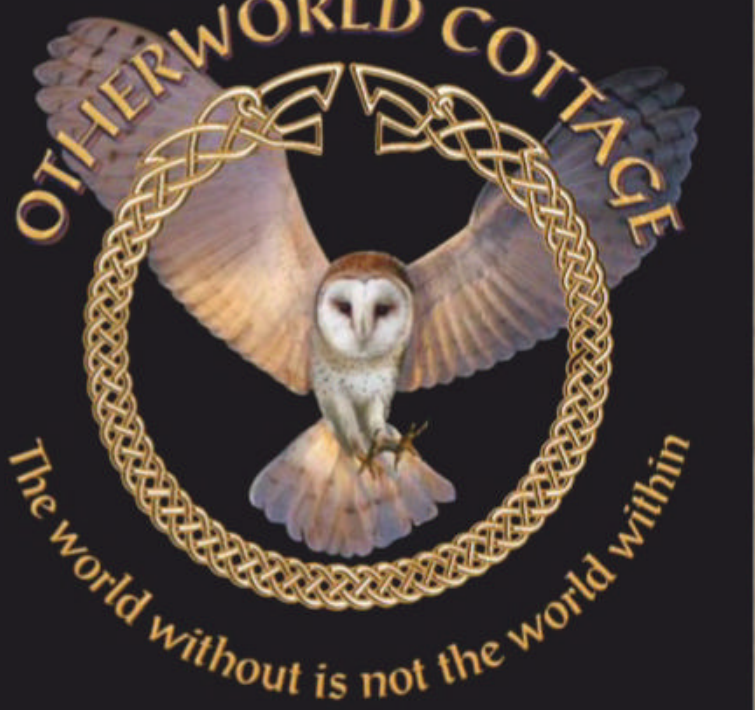
For that, Travis gives credit to Canadian Tim Perlich, who, in his *Perlich Post,* cited Pike's "Watch Out Woman" from the movie *Feelin' Good*, and claimed, "The best music video of 2016 was actually shot in 1966."

In 1999, Pike won an INTERCOM Silver Plaque Award for Special Achievement - Writing, at the Chicago Film Festival (U.S.A.), for live performance of his epic rhyme, *Grumpuss,* at Blenheim Palace, (U.K.), for the U.K. Save the Children Fund.

Looking for a purely American kudo, we went all the way back to 1964, when his title song for *Demo Derby* was heard in thousands of theaters, all across the U.S.A,, on the same bill with (OMG), The Beatles *Hard Day's Night!* Is a pattern emerging?

CHECK OUT THESE OTHERWORLD COTTAGE CLASSICS!

Visit otherworldcottageindustries.com, follow the links to all the music and video clips, pages from their books, print and audio interviews, reviews, press releases . . . and more!



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TRAVIS PIKE & THE TEA PARTY- IF I DIDN'T LOVE YOU GIRL

FABULOUS FLIP SIDES

THE FLIP SIDES OF WOODSTOCK

BY WARREN KURTZ

We celebrate the 50th anniversary of Woodstock with flip sides from artists who performed at the festival and were featured in the film and triple album soundtrack.

"SOMETHING'S COMING ON" JOE COCKER

(flip side of "With a Little Help From My Friends," November 1968)

Watching Joe Cocker in his tie-dyed T-shirt deliver emotion and power on The Beatles' "With a Little Help From My Friends" is one of the many key moments in the 1970 *Woodstock* documentary film. The studio version, featuring Jimmy Page's electric guitar, was Joe Cocker's first Top 100 single in the U.S., a version with growing popularity as FM rock stations evolved. Its flip side was a song included in the *Woodstock* set, but not on Joe Cocker's debut album, called "Something's Coming On." It was co-written by Joe Cocker and Chris Stainton, who played keyboards and bass in his backup group, The Grease Band. The recording began with the lyrics, "Something's coming on, don't know what it is but it's getting stronger. Feel it in my bones, hope you let it last a little longer." Quickly, Joe shifted to a trademark growl on the next lines. The group Blood, Sweat & Tears were fans of this flip side and included it in their *Woodstock* set later the same day as Joe performed it and recorded a version of it for their third album in 1970.

"COMING INTO LOS ANGELES" ARLO GUTHRIE

(flip side of "Alice's Rock & Roll Restaurant," December 1969)

For the film, Arlo Guthrie's up-tempo opening folk rock number from his set was selected, "Coming into Los Angeles." This was Arlo's colorful tale of a flight from London to L.A. In the film, he ended his interview topically with, "Far out, man." Arlo first received acclaim at the 1967 Newport Folk Festival with his 18-minute folk narrative, "Alice's Restaurant," based on a true story on how well intended trash removal led to an arrest for littering and made him ineligible for the Vietnam draft. The performance resulted in Arlo getting signed to Reprise, where the entire first side of his debut album, *Alice's Restaurant*, was the full tale. At the end of the '60s, after the Woodstock festival and before the 1970 film, Reprise tried to capture the essence of Arlo on a single. For the A-side, an up-tempo country-rock version of "Alice's Restaurant" was recorded with Doug Kershaw on violin called "Alice's Rock & Roll Restaurant." It was basically the chorus of the anti-draft anthem repeated over and over for close to five minutes. The flip side was the studio version of "Coming into Los Angeles" from his *Running Down the Road* album.

"YOU'RE A BIG BOY NOW" JOHN SEBASTIAN

(flip side of "Rainbows All Over Your Blues," March 1970)

While Joe Cocker wore a tie-dyed T-shirt, John Sebastian sported an entire tie-dyed outfit of a jean jacket and pants for his five song set, which included three new solo songs followed by two from his Lovin' Spoonful days. One of the new songs was his optimistic single "Rainbows All Over Your Blues." The flip side of the single was "You're a Big Boy Now," the lone Lovin' Spoonful remake on his solo debut album. This song, which debuted in 1966 as the title song for a Francis Ford Coppola comedy film, was given a simple treatment on this new recording with John singing and playing acoustic guitar as the sole instrument to showcase his composition. Like its A-side, this flip side was another encouraging song, with John telling the boy, "You've been prepared as long as time allows" and then, "the girls, they're taking notice of you," along with a bold promise, "love will make you strong as a team of wild horses."

"HELPLESS" CROSBY, STILLS, NASH & YOUNG

(flip side of "Woodstock," March 1970)

There were plenty of music lovers, outside of the Northeast, who never heard of Woodstock in 1969 and first learned of it in the spring of 1970, through Joni Mitchell's composition about the event, sung by her friends Crosby, Stills, Nash & Young. The single's release coincided with the film's debut, which would have an increased audience that summer at drive-in theaters. If anyone was curious as to, "Who is Young?," this new addition to the established Crosby, Stills & Nash could be heard on the single's flip side "Helpless," with the opening line of high vocal notes, "There is a town in north Ontario," a reflection of Neil Young's country of birth, Canada. Like Joni Mitchell, he left Canada for California in the '60s. He became a member of Buffalo Springfield with Stephen Stills. The gentleness of "Helpless" continued on his first U.S. Top 40 solo single later that year, "Only Love Can Break Your Heart." Both "Woodstock" and "Helpless" were included on CSNY's only studio album that decade, *Déjà Vu*.

▸▸COLLECTOR'S CORNER

I WAS THERE!

BY WILLIAM SEAVEY

Seavey in his hippie days (above left) and a peek at some of his vast Woodstock collection.

WHAT IS, arguably, the most famous rock and roll music festival of all time has an anniversary this August—its 50th. A commemorative event in August is planned by original producer Michael Lang (see woodstock.com). Collectors are starting to seek out Woodstock memorabilia (I have a complete collection, to be handled by Heritage Auctions as I write this.). And documentary filmmaker Ken Burns is at work on a Woodstock retrospective for PBS.

I'm 72 and I was there, as were perhaps 350,000 other baby boomers. I've met a few of them locally where I live in California (one is a professional photographer who failed to take his cameras). Each anniversary (especially the 25th and 40th), they have tended to "surface" and tell their tales (I was recently interviewed on a local affiliate of public radio). But the 50th is really historic and most members of my generation will not live to experience any other commemorations.

My story is rather special. I went to Woodstock on a lark. But not before alerting the *Newsweek* editors I was working for as a fresh-out-of-j-school photo intern. Yet *Newsweek* declined to send me in an official or, for that matter, *any* capacity. So I went on my own and shot the place up (maybe not a good term these days) with my own film and on my own time.

No hippie (then), I was surrounded by many my age and younger who had heard that some very big stars were going to perform—Janis Joplin, Jimi Hendrix, John Sebastian, Joan Baez and Canned Heat (three of whom I took close-up pix of) along with some lesser known ones such as Melanie, Sweetwater and Sha Na Na. There was hope that some surprise guests might appear, such as The Rolling Stones or Beatles. But it was not to be.

My carefully constructed fake press pass got me in front of the stage in a narrow pit from which I was nearly forcibly ejected several times. But after the first night I could see that the event was as much about the show on stage as it was about the show in the audience—a spectacle of thousands of appreciative music lovers and "crashers" (those without tickets were eventually let in) who made Woodstock a "be-in," maybe "love-in" as well, as they spread out across Max Yasgur's farm in tents and lean-tos, bathed in a nearby pond (oftentimes naked) and got high different ways.

I took pix of it all, having brought two camera bodies loaded with black and white and color slide film. For two days I roamed the grounds and captured the goings-on in all their anarchistic (but harmonious) glory.

The rains that ensued on the second day convinced me to leave on the morning of the third. To this day I can't remember how I got to Woodstock, returned to NYC or what sheltered me during the torrents—no, I wasn't taking any drugs so don't blame amnesia. But I remember quite well the muddy mess and detritus of left behind soiled sleeping bags and various utensils. I knew that what I experienced was something special, if chaotic. No one really had any idea of how many would show up to the festival—and the vendors present were hard pressed to supply food to all those who needed it. So they just started giving it away (I remember lots of fruit). This contributed to an overall sense of communitarianism. There were no fights and no guns that I knew of (but maybe a few "bad" trips).

Woodstock today has a reputation for its entirely peaceable assembly (a later big concert called Altamont did erupt in violence). Being young and broke, I had never attended many concerts, but this one certainly satisfied the great need I had for good music and the fellowship of my peers (the best concert I had seen during that period was The Beach Boys in Carnegie Hall). Years later I met and became friends with a man who knew members of both Canned Heat and The Beach Boys bands—he wrote and performed the famous surf tune "Wipe Out." We got to know each other at a period in his life when his fortunes had faded and a divorce had rather humbled him (he's now back swinging).

I did become something of a hippie for a time after Woodstock, hitchhiked across the entire U.S. (I survived, barely), moved to Eugene, Oregon a few years later, and published a local version of Stewart Brand's Whole Earth Catalog. It sold like hotcakes. I somehow, despite multiple moves over 40 or so years, managed to hold onto 90 percent of my photo collection, and added to it memorabilia from the festival itself. I've been corresponding with a New Yorker who was at Woodstock when he was 14 and has recently acquired what turned out to be the original Woodstock stage (being used as a paddleball court). He's cut it up in pieces and is selling pendants with it inside. (There's also a touring band called Peace of Woodstock, with members doing tribute impressions of some of the stars.) Woodstock clearly still lives, and I understand many millennials wish they had been able to participate.

Why didn't *Newsweek* use my photos? I also photographed the returning Apollo 11 astronauts that summer (see medium.com/@billseavey for pix). Neither was used, but a shot of panhandlers did make it into the mag with a byline. My guess is that the editors didn't want a lowly intern to upstage their full-time photographers (the photos they used were from the Black Star photo agency). *Newsweek* had to run something as they couldn't ignore such a momentous event.

The big commemorative festival in upstate New York organized by original producer Lang has had a few setbacks—not the least of which has been a multi-million dollar withdrawal of investment funds by a Japanese backer. Lang vowed to persevere. The gathering anticipates another few hundred thousand revelers and many of the original still-living Woodstock performers have signed up. A considerably smaller gathering will also be held at the official Woodstock Museum headquartered in Bethel Woods.

I don't know if I'll be there or not at this point if and when it happens. Quite frankly, I think I've been there and done that. But there's still time to decide.

William Seavey is the author of books on moving to small towns, "crisis" investing, U.S./Canada relations and his life during and after Woodstock. See woodstock69anniversary.com.

PRE-ANNIVERSARY SALE!!

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This year is the 50th anniversary of the Woodstock Concert. I have available a quantity of the original tickets complete with stub, in mint condition, priced at $10.00 each.

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July 13 NJ, Wayne The SECOND SATURDAY Record & CD Show. Firehouse #1, 97 Parish Dr (@ Route 23 & 202S) A: $6. SH; 10am-4pm. C: 973-209-6067. www.showsandexpos.com. Over 70 tables! Get on the eMailing List for discount admission!

July 13 CT, Waterbury Waterbury Vinyl Record Show. VFW Post 1979, 1115 Wolcott Road (RT 69) Wolcott, CT. SH: 10am-4pm just $3 with this listing. Early Birds before 10am is $10. Free Parking. C: www.musicexpos.com musicexpos@yahoo.com.

July 14 PA, East Petersburg. Pennsylvania Music Expo. 1901 Miller Road, East Petersburg, PA 17520. 2nd Sunday every month. SH: 9am-3pm. A: Free. Free parking! Keystone Record Collectors, www.recordcollectors.org.

July 14 IL, **Hillside** Chicagoland Record Collectors Shows. Best Western Chicago Hillside, 4400 Frontage Rd, Hillside, Illinois. SH: 8:45am-4:00pm for $3. Early Bird: 5:30-8:30am for $10.00. 75 dealers. C: johngovi@hotmail.com.

July 20 NY, New York The NEW YORK CITY Record & CD Show. The Watson Hotel, 440 W. 57th Street (Between 9th & 10th Aves.) A: $6. SH: 10am-4pm. C: 973-209-6067. www.showsandexpos.com – Get on the eMailing List for discount admission!

July 20 MI, Grand Rapids Grand Rapids Record & CD Show; American Legion 179, 2327 Wilson Ave SW. SH: 10am-5 pm; A: Free; Dealers and Collectors from all over the Mid-West. C: dlmssmith@msn.com or find us on Facebook: https://www.facebook.com/GrandRapidsRecordShow/

July 20 TN, Knoxville East Tennessee Music Collectors Show, Rothchild Conference Center, 8807 Kingston Pike, Knoxville TN. SH: 10am-4pm; A: $2.00. C: Facebook.com/GregNealShows, GregNealShow@gmail.com.

July 21 TN, Johnson City. East Tennessee Music Collectors Show, Double Tree-Hilton, 211 Mockingbird Ln., Johnson City TN. SH: 10am-4pm; A: $2.00. C: Facebook.com/GregNealShows, GregNealShow@gmail.com.

August 4 IN, South Bend Comfort Suites 52939 US 933N South Bend IN 46637. SH: 11am-5pm. Free Admission. Early Admission: $5 at 8:30am. Tables 60, 6 foot. 2 rooms. C: Ken at 574-329-1483 or kpwildwood@sbcglobal.net.

Aug 10 NC, Charlotte Charlotte Music Collectors Show, Springhill Suites-Ballantyne, 12325 Johnston Rd., Charlotte NC. SH: 10am-4pm; A: $2.00. C: Facebook.com/GregNealShows, GregNealShow@gmail.com.

Aug 10 NJ, Wayne The SECOND SATURDAY Record & CD Show. Firehouse #1, 97 Parish Dr (@ Route 23 & 202S) A: $6. SH; 10am-4pm. C: 973-209-6067. www.showsandexpos.com. Over 70 tables! Get on the eMailing List for discount admission!

Aug 10 & 11 IL, Grayslake Vintage Voltage. Vinyl Records, Rock Memorabilia, and more! Lake County Fairgrounds, 1060 E. Peterson. Rd., Grayslake, IL. Saturday, 9am-4pm & Sunday 9am-3pm. A: $7 (good for both days). C: www.zurkopromotions.com/vintagevoltage or 715-526-9769

Aug 11 PA, East Petersburg Pennsylvania Music Expo. 1901 Miller Road, East Petersburg, PA 17520. 2nd Sunday every month. SH: 9am-3pm. A: Free. Free parking! Buy, Sell, Trade, Browse! Keystone Record Collectors, www.recordcollectors.org.

Aug 11 NC, Raleigh Triangle Music Collectors Show, Hampton Inn, 3920 Arrow Dr., Raleigh NC. SH: 10am-4pm, A: $2.00 C: Facebook.com/GregNealShows, GregNealShow@gmail.com.

Aug 17 NY, New York. The NEW YORK CITY Record & CD Show. The Watson Hotel, 440 W. 57th Street (Between 9th & 10th Aves.) A: $6. SH: 10am-4pm. C: 973-209-6067. www.showsandexpos.com – Get on the eMailing List for discount admission!

Go to www.goldminemag.com/collector-resources/record-show-calendar for other upcoming events.

REPLAY REVIEW

THE ORIGINAL 'SET'

BY LEE ZIMMERMAN

VARIOUS ARTISTS
MUSIC FROM THE ORIGINAL SOUNDTRACK AND MORE: WOODSTOCK
Cotillion (3-LP)
★★★★

Far more than a mere soundtrack, *Music From The Original Soundtrack and More* — the first recording to capture the music made at Woodstock — reclaimed a magical moment in time. It effectively illuminated one of the great phenomenons of the '60s, a historic event of unparalleled proportions that gathered the tribes and gave voice to half a million young people who proclaimed not only their independence, but their cultural credence as well. Thus, the Woodstock generation was born.

The music on those three slabs of vinyl was essential of course, but the soundbites, bits of dialogue and aural effect overall still seizes on the spirit of that amazing gathering, wrapping it all in a nostalgic haze that remains every bit as affecting today as it was at the time it took place.

Triple albums weren't all that common when the album was released in 1970, but any attempt to capture even a sampling of the sounds made over those three days couldn't be contained any other way. As it is, not every act was represented — no Band, no Janis, no Grateful Dead, no Tim Hardin and no Incredible String Band for starters — and even those groups that were included were served with only one or two songs at most. Still, given the dynamic performances that are included — The Who's "We're Not Gonna Take It," Joe Cocker's "With a Little Help From My Friends," Ten Years After's "I'm Going Home," the medley by Sly & the Family Stone and "Volunteers" by Jefferson Airplane — the energy and exuberance emitted from that stage is all too obvious. Likewise when MC Chip Monck admonishes the crowd to forego the brown acid and heed the coming rains by staying off the towers, that communal spirit is conveyed in an a remarkably obvious way.

There would, of course, be other musical mementos of Woodstock to follow. A second soundtrack boasting additional offerings from the aforementioned artists was the initial sequel. The 25th anniversary of the festival yielded more music under the title of *Woodstock Diary*, and 15 years later, on the 40th anniversary, the 6-CD set titled *Woodstock: 40 Years On: Back to Yasgur's Farm* boasted more of it than ever. Likewise, there have been complete Woodstock sets released from many of the headliners as well, allowing the completist to cultivate a fairly large compendium of all the music that was played there. (See page 33 for a review of one of the 50th Anniversary releases.)

Still, given its place in time and the scenario it served, the original Woodstock soundtrack still holds its special spot alongside the other albums of the era. All it takes is a glance at the iconic cover that captured the couple as they embrace in their blankets to bask in those good vibes once again.

For what it's worth, during Woodstock's 50th Anniversary, the vinyl format of the Woodstock Soundtrack might be inflated online and in stores. Before buying, take into consideration that the following is the most accurate value:

MUSIC FROM THE ORIGINAL SOUNDTRACK AND MORE: WOODSTOCK

- **Cotillion SD 3-500,** 1970, *$25* (pale blue label)
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Roky Erickson

The news of Roky Erickson's sudden death ripped through all of Austin at the Stevie Ray Vaughan level on Friday, May 31, leaving a Texas-sized hole in its musical heart. At 71, Roky had lived almost twice as long as Stevie Ray, and he, too, helped define the city and the category-busting music for which it is known.

Given the tumultuous life story of Roger Kynard Erickson, he should never have seen 30, let alone 70, but 71 was still way too soon. His life had been a sign of hope and redemption and recovery and the healing power of rock and roll for so long that we needed him out there as a symbol.

Born in Dallas but raised in Austin, Roky burst onto the scene with The 13th Floor Elevators and an original tune that made it all the way from Texas to the national charts, "You're Gonna Miss Me." Roky wrote it and wailed it with a raw fury so haunting and powerful that it became evident that the Texas band had invented something altogether new: psychedelic rock. It was 1966, and *Sgt. Pepper* was still a year away. Roky Erickson was 19 years old.

The Elevators sounded trippy but melodic, with memorable songs driven by fiery guitar, the weird sound that a jug makes when blown into, and most of all, that unforgettable voice. It was powerful like Daltrey, uniquely rock and roll like Jagger, and even more mysterious (and earlier than) Plant. The voice of Roky was, accordingly, perfectly suited for songs like the eight-minute opus, "Slip Inside This House," a full-blown horror movie of a song, and there were many more to come.

I worked at a drive-in movie theater in Austin in 1981, where every Tuesday night we showed a horror triple feature. And every week at the concession stand, there was Roky Erickson with his mother, always friendly, always in a 7-Eleven employee's smock, always ready for a night of terror. With a smile on his face. It was research for him. Those horror movies were informing his music.

That was the thing about Roky: his whole body of work was dark material that was somehow ultimately aspirational to a happier life. It couldn't have been sung by a friendlier guy. Everyone in Austin knew him that way and crossed paths with him somewhere along the way over all the decades.

While still in the Elevators in 1968, he had been arrested for a single marijuana joint, pleaded insanity, received a paranoid schizophrenia diagnosis, and wound up in a psychiatric hospital receiving involuntary electro-convulsive therapy.

He kept creating music at Rusk Hospital, and in the years that followed, his long solo career resulted in the stuff of genius, because that's what he was. The song titles from his work fronting various bands over the years like Blieb Alien, The Aliens, and The Explosives pretty much tell the story right there: "Creature with the Atom Brain," "It's a Cold Night for Alligators," "Don't Shake Me Lucifer," "Stand for the Fire Demon," "I Think Up Demons" and "I Have Always Been Here Before." His personal story through it all was filled with enough tragedy and drama for a movie, and indeed, there is one: *You're Gonna Miss Me*, the 2005 documentary that finds Roky being delivered into a healthier life from a one of isolation and misery back to the rock and roll that had saved him before. By overcoming his demons so successfully, the hippie kid from the '60s had become a role model.

Roky spent the rest of his time in the 21st century performing live, making new records, taping an episode of *Austin City Limits* (with lifelong fan Billy Gibbons of ZZ Top joining on guitar), and emerging as a recognized and iconic inspiration for countless bands that followed.

He was an elder statesman of rock, but at the end of the day, the psychedelic part was really in his attitude and his thoughtful and mysterious lyrics. The rest was just rock and roll with an otherworldly voice out front. Every Roky Erickson song rocked along to a melody that seemingly should have been written before, much like those that had poured out of his musical hero, fellow Texan Buddy Holly.

And just like Buddy Holly, Texas may have claimed him, but the music he leaves behind belongs to the world. We're gonna miss you, Roky.

–Rush Evans

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In Memoriam

Leon Redbone

Singer/performer Leon Redbone, whose musical style recalled an earlier era, died May 30.

Redbone had retired from performing in 2015 after an improbable career that saw the release of 16 full-length albums beginning with *On The Track*, his 1975 debut on Warner Bros. He went on to put out albums on his own imprint through Blue Thumb, Private Music and Rounder, with his most recent new release 2014's *Flying By* issued through his August Records imprint (distributed by Rounder), as have all of his recordings dating back to the mid-1980s. A compilation of his earliest recordings titled *Long Way From Home* was released in 2016 via Third Man Records.

Redbone's reverence for gramophone-era music including jazz, country, ragtime, blues and vaudeville, was reflected in his performance, stage patter and attire. Most often dressed in a white suit with a string tie, wearing dark glasses and a panama hat, he gave voice to a bygone era of music.

The enigmatic Redbone emerged from the folk scene in Toronto and experienced a breakthrough when Bob Dylan "discovered" him at 1972's Mariposa Folk Festival in Orillia, Ontario. Dylan noted that if he had his own record label, he would have signed Redbone. Always protective of his identity, Redbone eschewed a photo of himself for his first album. Instead, it was adorned by an illustration of Michigan J. Frog, the cartoon character who had sprung into the modern day from a time capsule, the perfect visual metaphor for Redbone's focus on that which had gone before. "The only thing that interests me," said Redbone in a 1991 interview, "is history, reviewing the past and making something out of it."

Mac Rebennack

Mac Rebennack, known as Dr. John, "The Night Tripper," an American Original, a beloved, charismatic, flamboyant performer, composer, producer, arranger and the public face of New Orleans, died from a heart attack on June 6.

An early architect of 1950s rock and roll as a session guitarist and bassist, when he ran afoul of the law and relocated to Hollywood, where he invented his colorful persona and recorded one of the greatest of all the great '60s albums, *Gris-Gris*, in 1968. Wildly psychedelic without being rock, he set a new standard that combined blues, jazz, folkloric strains of the Mardi Gras Indian tribes, voodoo practitioners (he always kept a real skull on his piano at concerts), inhabiting his character to the fullest. Influenced by Crescent City legend Professor Longhair, Mac became a musician's musician, even inventing his own patois in a hipster dialect.

No one encapsulated the spirit of Louisiana like Mac. His 1972 *Gumbo* distilled that essence perfectly. With over 30 albums to his credit, he even transcended the music of Louis Armstrong (2014's *Ske-Dat-De-Dat: The Spirit Of Satch*), Duke Ellington (2000's *Duke Elegant*) and composer Johnny Mercer (2006's *Mercernary*). His *Goin' Back To New Orleans* is arguably the greatest album of 1992. He didn't even reach his prime until a three-album stretch between 2001 to 2005 with *Creole Moon, N'Awlinz: Dis Dat or d'Udda* and the righteously angry and provocative *Sippiana Hericane* (which he reprised on 2008's *City That Care Forgot*). In fact, it was Hurricane Katrina in 2005 that changed his life and his art. He became outspoken in his criticism of governmental response and he never let up. *Tribal* was his 2010 masterpiece where he shook off his anger and returned to the kind of joyousness that his home town has always been known for.

With that growly voice, twinkle in his eye and obvious love for what he did, it's a fair assumption that there will never be anyone remotely like him again.

– Mike Greenblatt

PUBLICITY PHOTOS

The Dave Clark Five (An Appreciation)

BY JOHN "JAY JAY" FRENCH

As I frequently do when writing this column, I close my eyes and go back to certain times in my life (in this case, 1964 post-Beatles arrival) and try to channel my memory as to how Beatlemania and the entire British Invasion affected my life.

It is nearly impossible to explain the incredible emotional disparity between the year 1963 (the Kennedy assassination year) and 1964 (The Beatles arrival year). These events, separated by only two months, took me, and millions of my peers, from the lowest low to the highest high.

But it wasn't just The Beatles arrival, it was the entire change of the music scene. Our AM radios were seemingly, overnight, overtaken by new heroes. All these new bands were coming over in droves.

The first post-Beatles band to hit the airwaves and come crashing into my consciousness was The Dave Clark Five, with the song "Glad All Over".

I remember watching the evening news every night after the arrival of The Beatles and listening for any Beatles news updates. Only two weeks after The Beatles appeared on Ed Sullivan and with three songs in the Top 10 ("I Want To Hold Your Hand," "She Loves You" and "Please Please Me"), The Searchers (quietly) with "Needles and Pins," The Swinging Blue Jeans with "Hippy Hippy Shake" and The Dave Clark Five with "Glad All Over" were now in the Top 30 on my local radio station, WABC.

The national news shows disregarded The Searchers and The Swinging Blue Jeans (I don't know why) and concentrated on The Dave Clark Five: "The English rock and roll band that can knock The Beatles off of the top of the charts!"

Perhaps it just made for good television but I remembered that newsreel footage showed thousands of young girls screaming at a U.K. concert of The Dave Clark Five with the announcer saying that the DC5 were going to be the next Beatles.

It certainly looked like Dave Clark Mania was coming!

And why not? "Glad All Over" was power pop at its most intense. The song drove through the radio like a jet engine and the machine-like pounding of the drums. Plus, the vocals of Mike Smith were so self-assured and commanding, it almost made you feel like you were at a parade and had to stand at attention! The sax added yet another element to the powerful sound.

The song was mesmerising as it poured out of my little transistor radio with the one-inch speaker and, in my memory, the song went to No. 1.

It had to!

It didn't.

Here's the thing: I don't have a scientific study of the following analysis but here it goes: Right now, if you asked my peers (those who were born in the early 1950s and were most affected by the music of the British Invasion) and asked them to tell you which British Invasion (BI) band was the next to reach No. 1 in the U.S. after The Beatles, my guess is that most would say The Rolling Stones.

The Dave Clark Five, 1964 7-inch record on Columbia (DB 7154), import from Denmark.

Why?

Because most people, out of habit, mention these two bands (The Beatles and The Rolling Stones) together as a quick historical reference.

But the Stones didn't have their first No. 1, "Satisfaction," until the summer of 1965; that is a year-and-a-half after The Beatles hit No. 1 with "I Want To Hold Your Hand."

A year-and-a-half.

So, I'm writing this appreciation of The Dave Clark Five thinking that "Glad All Over" *had to be* the first post-Beatles BI band to hit No. 1.

When I researched it and found that "Glad All Over" didn't hit No. 1, I thought for sure that the follow up "Bits

THE ORIGIANAL CAPTION for this photo at the time of its March 4, 1964 publication in the New York City press read: "The Dave Clark Five, the latest British rock'n'rollers to visit these shores, demonstrate their joy at the spring-like weather in Central Park in this photograph. The five, who have recently leaped past The Beatles in popularity in their homeland, appear on the Ed Sullivan television show on March 8. The Beatles recently scored stateside triumphs on the show. Left to right are Rick Huxley, Denis Payton, Dave Clark, Lenny Davidson and Mike Smith."

BETTMANN / CONTRIBUTOR / BETTMANN / GETTY IMAGES

and Pieces" went to No. 1. Nope.

Neither did (among others): "Do You Love Me," "Can't You See That She's Mine," "Anyway You Want It," "Catch Us If You Can," "Because,""You Got What It Takes"... I remember these songs like it was yesterday. And I would have bet the farm that many, if not all, went to No. 1 on WABC in New York City.

To further illustrate the immense popularity of the DC5, here is yet another example: The Ed Sullivan show, the show that 'broke The Beatles' in the U.S. and remained the most influential outlet for almost all of the British Invasion bands, had The Dave Clark Five on a record-breaking 18 times. More than any other rock act!

The Beatles only appeared on The Ed Sullivan show nine times.

This only underscores how big the DC5 were from 1964 to 1966.

For this article, I went back to watch the videos of DC5, and what I saw was a band of incredible musicians with an almost militaristic and regimented single-minded approach to style and presentation that belied a professionalism probably unequalled among all of the other BI bands (except The Beatles).

I can only imagine how great they must have been live. Dave Clark, on the drums, seemed to preside over a machine and he knew the results of that kind of performance discipline.

The band's stage choreography and dress code further underscored the detail that band leader Dave Clark imposed to create a monolithic impression.

I also now understand Dave Clark's affect on the E Street Band's drummer Max Weinberg. Max sits on his drum throne the same way Clark did and plays with the same kind of command and determination.

So, getting back to my memory of the importance of the DC5 in the chronological hierarchy of BI bands, this is what I learned: The next BI artist to hit No. 1 after The Beatles was Peter and Gordon with "World Without Love" followed by "Do Wah Diddy Diddy" from Manfred Mann and then "House of the Rising Sun" by The Animals.

Also hitting No. 1 before the DC5 were Freddie and the Dreamers and Gerry and the Pacemakers.

Amazingly, The Dave Clark Five didn't hit the No. 1 spot (and they only did that once in the U.S.) with "Over and Over" in November 1965, almost two years after the Beatles hit the U.S.

Unlike The Beatles, the DC5 never morphed into an 'album band' and because of that, they have had a limited historical impact on the popular music scene and the evolution of the BI bands.

That is unfortunate as they are certainly one of the greatest of all British Invasion bands that helped redefine the music of the 1960s. *I love them!* And this is coming from one of the most dedicated Beatles fans.

CHRIS ROBINSON:
Once A Crowe...Now A Brother

BY MIKE GREENBLATT

The former Black Crowes vocalist Chris Robinson has led his own band into being an A-List act. The Chris Robinson Brotherhood are a righteously rockin' psychedelic, post-Southern Rock, folk-jam band led by the charismatic singer-songwriter whose voice on the new self-released *Servants of the Sun* sounds better than ever, with its jagged edges and Georgia-Soul proclivities on lyrics that, if not quite autobiographical, are personal, idiosyncratic and thought-provoking. It completes this wholly satisfying package.

The choice of the word 'Brotherhood' in itself can be seen as ironic as Chris Robinson has not spoken to his own brother (and Black Crowes guitarist) Rich Robinson for many years. But we won't bring that up this time around.

GOLDMINE: *This has got to be the best CRB album yet! Your voice really carries it, and the musical bed upon which it rests. You're right up with early Rod Stewart when he was with the Faces.*
CHRIS ROBINSON: Thank you, really. The architecture of the CRB has always been the vocals. The Black Crowes would be more like the rain forest with all these plants trying to compete for the few rays of sun. It was all youthful rock and roll. Now I'm more interested in the harmony. When I write on acoustic guitar and show it to the band, the vocals are uppermost in my mind. So I'm glad you say that. The vocals are the story. It's the meat of the matter.

GM: *No doubt! "Some Earthly Delights," for instance, is organic, natural, soulful. Plus, there are so many songs with so many great lines: "Listen to what the night has to say/it's like a prayer" or "sometimes a dream is to be believed." This stuff makes you dance and think at the same time!*
CR: Well, I hope so. You know, I mean, my entrée into any of this came from my father who was a singer when I was in high school — even had a Top 40 hit, then became a '60s folk singer signed to Paramount. I loved my dad. He's not here anymore. He always said I was a horrible singer but I was crazy and arrogant enough to know early on that I could write lyrics. I even considered myself a poet.

GM: *You are a poet.*
CR: I live my life in some sort of poetic construct, I think. But yeah, thank you. Words were my whole life until I found all this other stuff. I've always wanted to create scenes. It has to be multi-dynamic. It has to have a cool groove. And then, if lyrics can be profound enough to be understood on top of all that? I mean, yeah, I felt that way when I listened to an album like *Close to the Edge* by Yes. True, we're not a progressive band like Yes so how can we do that in our kind of folk rock context? That's the fun of it all.

GM: *I thought "Let It Fall" was rather Allman-esque.*
CR: Yeah, yeah, I know what you mean but thought it more like Little Feat with Lowell George. Hey, after eight years and a thousand shows, that's the vibe. Yet "Stars Fell on California" is completely different. Everyone can jump into that kind of more straightforward rock. "Let It Fall" is strange in that it contains a funky swampy kind of New Orleans vibe in the verses, and then you kind of have this early '70s Beach Boy thing going on in the chorus. It's fun, though.

GM: *What was that 42-second "Madder Rose" all about?*
CR: I write the songs, the band helps. Once I show them the song on acoustic guitar, I'm done, and then everybody gets to play all these amazing overdubs, change their parts, sing and jam. So this

time, after listening to a bunch of stuff, I was in the control room, and I said, "Y'know what? I'm going to put out all my overdubs on one little piece of weirdness." So I layered guitar, voice, other sounds, drums, all mashed up in one little intro to "A Smiling Epitaph." At 42 seconds, you can't say I'm self-indulgent!

GM: *So eight records in eight years for the CRB. It boggles the mind. I think at this point you've eclipsed the band that brought you fame.*
CR: Well, uh, definitely in the first 10 years of each band, yeah, I guess you could say that, because the Black Crowes only made three records after that. I guess when you think about it, it's pretty wild. The coolest thing, though, is that, finally, I'm the f**king record company dude. I can approach this whole thing from a more creative level. What's the criteria? I never in a million years would've tried to replicate the Crowes. That band still fits big, y'know? So I had the unique opportunity to start from scratch. That was the whole thing, man. If I was really going to do it, I had to sink all my energy and creativity into it. And hopefully it's in the work. I know it's been in the way we've done it or tried to do it. I know it's been in the way I feel and deal with the look of everything from acting as my own art director, and even being my own merchandise man. It's all-encompassing.

GM: *You went from being a charismatic frontman who sang up a storm and shook his ass to a more studied musician with a guitar who didn't really move around a lot.*
CR: That, right there, was rough. I hoped people would accept the change. And they have. Hey, when you're famous for dancing around like I used to, and then you try to perfect a totally different presentation, one that's not so visceral, doubt sets in. I was an aggressive blues-based frontman vocalist. Then I asked people to accept me as a guitarist basically singing his own kind of folk songs. (laughs) I'm so proud of my band these days. A lot of people do not like what they perceive as hippie music. At first, they'd stand in front of us, see us, and I just know they were thinking, "Hey, that's not what I thought this would be." But this is a f**king rock and roll band. That's what it's about. I'm one of those guys who still thinks rock and roll is cool.

GM: *It's been 50 years since Woodstock. You were three years old. But did you go back and discover the magnitude of that event for yourself?*
CR: It's our culture. I'm such a scholar of the era and of the counterculture and where it comes from, that, yeah, I get it, y'know, its origins, what it means today. Hey, Sly & The Family Stone at Woodstock is still one of my earliest heaviest musical inspirations since I first saw that movie. I've seen it so many times now. The weird thing is that it's mercurial. It's so much more than "there-was-Woodstock-and-there-was-Altamont," end-of-story. Hey, I've met people who had fun at Altamont. That's weird, too. The Stones played great until that kid was murdered. And some of the biggest bands at Woodstock are the most obscure to the average listener now, like Canned Heat and Country Joe.

We recently had to replace our keyboard player and we're using the fabulous Pete Sears (aged 71) now. He played on all those old Rod Stewart records. He was friends with Nicky Hopkins and Ian McLagan. They all come from that school. He's given us a lesson every night in rock and roll 101. It's f**king beautiful.

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REVIEWS

MUSIC RELEASES TO CONSIDER FOR YOUR COLLECTION

VARIOUS ARTISTS
WOODSTOCK: BACK TO THE GARDEN - 50TH ANNIVERSARY EXPERIENCE

Rhino (10-CD Box Set)

★★★★★

Talk about an acid flashback!

The release of *Woodstock; Back To The Garden - 50th Anniversary Experience* melts away the five decades since that original cosmic accident in upstate New York wherein a half a million people—with not enough food, water or bathrooms, in horrible weather, and no police—proved their peace and love credentials by grooving, staying high, happy and helping each other cope as 32 acts stretched out the days and nights into a round-the-clock pinwheel of psychedelic proportions.

The 10 CDs within this box set ($129.98) have a surprisingly good sound and contain dialogue from the stage not heard in the movie or any previous soundtrack. Microphones were left on throughout the festival, thus we get fascinating between-song snippets of (stage manager) John Morris and (MC) Chip Monck reading announcements ("Please bring Jerry's nitroglycerin pills to the Indian Pavilion"), constantly beseeching fans to climb back down the towers on either side of the stage, warning of the impending monsoon and the various colors of LSD that were being passed around. You can hear Abbie Hoffman, first heralded from the stage by Monck for helping The Hog Farm in the medical tent deal with overly-tripping patrons, shout out his politics during The Who's set before before being whacked in the head by a pissed-off Pete Townshend.

There are some supremely human moments. Heroin addict Tim Hardin falls completely apart during "Reason To Believe." Joan Baez does "Drug Store Truck Driving Man" as a duet with Jeffrey Shurtleff who gets political (Baez's husband was in jail at the time for resisting the draft). Arlo Guthrie's hipster cool is still hilarious. Mountain and Santana are magnificent while Quill and Sweetwater are underwhelming. And The Incredible String Band (still) flat-out sucks. As do Grateful Dead, whose interminably long noodling that amounts to pure nothingness puts everyone to sleep.

Got a few extra bucks? There's also a mammoth 38-disc box of all 432 performances including nearly 20 hours of 267 never-before-heard audio tracks plus a hard-cover book by fest organizer Michael Lang, a Blu-ray of the movie, two 8x10 Henry Diltz prints, a replica of the original program, a guitar strap, two posters and three essays.

The chronological tableau rolls out as if you're there, complete with performances by The Band, CSNY, Santana, CCR, Jefferson Airplane, Jimi, Janis, Tim Sommer and others. Sommer, now but a footnote to pop history, has an affecting performance, especially on Paul Simon's "America," which drew the first standing ovation of the weekend. He leaves out Simon's aside about "playing games with the people" to let the true intent of the song become more pronounced. Yeah, we all came to look for America, alright. And now it's boxed.

– Mike Greenblatt

VARIOUS ARTISTS
3X4

Yep Roc

★★★★

Interesting concept: take the four most well-known proponents of the so-called "Paisley Underground" scene that blossomed in California in the early 1980s and have each combo record one song originally performed by each of the other three acts. Even though each of the bands involved was—and remains—stylistically diverse, the results on the charming *3x4* are uniformly excellent.

Under the Paisley Underground umbrella, The Bangles, The Three O'Clock, The Dream Syndicate and Rain Parade each explored different avenues of '60s pop/garage, dreamy psychedelia and post-punk. As evidenced in the entertaining and revealing liner notes (written by various and sundry band members), all the artists had a deep affinity for each other: they truly dug each other's music and shared many a concert bill (and even a sleeping bag). In addition, one of the four bands even recorded a song written about one of the other bands' frontman, although it didn't exactly paint a flattering portrait (more on that in a sec). From their humble indie beginnings, each of the four would go on to release records on a major label, with The Bangles ultimately finding the most commercial success.

All four acts acquit themselves quite nicely throughout the musical trek down memory lane that is *3x4*. The Three O'Clock's true-to-the-original, middle eastern-inflected take of The Dream Syndicate's "Tell Me When It's Over" is a clear highlight, with Michael Quercio's

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fetching lead vocals out front, while their version of Rain Parade's "What She's Done to Your Mind" finds them channeling The Byrds with a cool, slightly freaky guitar solo by Louis Gutierrez spicing up the proceedings. Susanna Hoffs' lead vocals on The Bangles' cover of Rain Parade's "Talking in My Sleep" are sweetly affecting, while Debbi Peterson takes over the mic on the sprightly, guitar-fed reading of The Three O'Clock's "Jet Fighter," even aping Michael Quercio's original Brit-boy accent.

In the hands of Rain Parade, The Bangles' "The Real World" captures the sound of Big Star-meets-1967 quite nicely: it's sweet-sounding, with a slight sense of tension lurking just below the surface. And in a most ironic turn of events, The Dream Syndicate take on The Bangles' "Hero Takes a Fall," with guitarist/vocalist Steve Wynn singing what he deems in the liners as "not exactly the kindest song"—and one that was written about him.

With a passel of excellent songs and performances that run the gamut from psych to punk and jangle pop and back again, *3x4* is a triumph from start to finish.

– John M. Borack

NEIL YOUNG & STRAY GATORS
TUSCALOOSA

Reprise Records
(CD, 2-LP)

★★★★★

This live performance was recorded on February 5, 1973 at the University of Alabama in Tuscaloosa. Young was backed on the tour that included this Tuscaloosa show by The Stray Gators, who worked with Young on his albums *Harvest* and *Time Fades Away*. The Stray Gators were comprised of Tim Drummond (bass), Kenny Buttrey (drums), Jack Nitzsche (piano) and Ben Keith (steel guitar). They provide wonderful backing for Young, working really well with him. And Keith's steel guitar is all over the songs, adding a nice countrified air to them.

The album opens with the beautiful and moving "Here We Are in the Years," which features a nice vocal by Young. That is followed by a stunning "After the Gold Rush" that is performed solo by Young on piano and vocals. It is one of the album's highlights. He introduces the song by saying, "This is a song about a dream I had one morning."

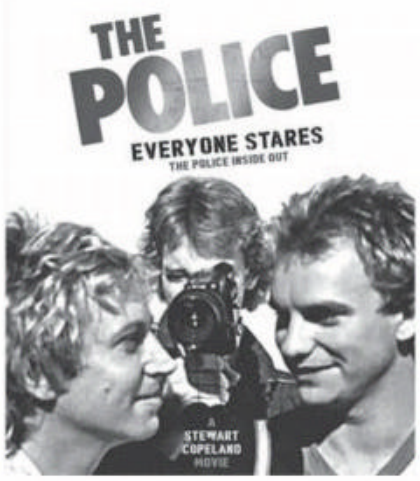
The Stray Gators joined Young on stage for the third song, "Out on the Weekend," a nice, easygoing song that includes an instrumental break featuring Young on harmonica. A great version of "Harvest" gets rewarded by a nice hand from the crowd. Young is in strong voice on "Old Man" that features strong backing by The Stray Gators and outstanding steel guitar work by Keith. Prior to performing a fantastic version of "Heart of Gold" that is arguably the highlight of the album, Young introduces the song by saying, "We had the opportunity of making a commercial with this tune that we turned down." (A stance that Young echoed in his 1988 song "This Note's For You.") The song features stellar harmonica playing by Young in the intro. Keith's steel guitar adds a new dimension to it.

The terrific countryish rocker "Time Fades Away" has The Stray Gators firing on all cylinders, providing great backing for Young, and Keith's steel guitar is prominent once again. When introducing "Lookout Joe," Young says, "I'd like to do a song now for all the soldiers coming home from Vietnam." A moving song that is something of a blues rocker, it has a strong vocal by Young and solid backing by The Stray Gators.

The album is rounded out by three countrified tracks: "New Mama," which is highlighted by Young's vocal and Keith's steel guitar; "Alabama," which includes great piano playing by Nitzsche; and "Don't Be Denied," which Young introduces by saying, "This is a song about an aspiring young folk singer, trying to make good in Hollywood." It serves as a nice closer to the album.

Young was at the top of his game here, and this album is a welcome addition to his stellar catalog.

–John Curley



THE POLICE
EVERYONE STARES: THE POLICE INSIDE OUT

Eagle Vision (Blu-ray, DVD, Digital)

★★★★

In his May 2019 interview on the Goldmine Magazine Podcast, Stewart Copeland said of this film: "It's different than your usual rock doc which is the camera's over here and the band is over there. In this case, the camera is *in* the band. It's a first-person shooter. You're a member of the band." In that interview, Copeland went on to say that it took years before the technology was available that made it possible for him to edit the 8mm film. The film was released on DVD in 2006. It is now being re-released on DVD as well as making its Blu-ray and digital debuts.

Copeland purchased his 8mm film camera while on tour with The Police in America in 1978, when they were sill a struggling band. While the first part of the film features still photos from earlier days, including the period when guitarist Henry Padovani was in the band, it comes to life vividly once Copeland starts filming with the 8mm camera. At that time, he documents life on the road in America for a band on a budget: the rooms in the endless series of Best Westerns and Holiday Inns, the long car journeys between gigs on America's highways and a sparsely attended in-store signing at a record store.

Copeland's camera adds a You Are There immediacy to the film as it shows The Police's ascension from struggling trio to rock superstardom. A great clip from the 1979 Pinkpop Festival in The Netherlands shows The Police playing a daytime slot given to lesser-known bands but still performing before a huge and enthusiastic crowd. Andy Summers can be seen turning to Copeland to tell him that he's playing too fast. Terrific footage shot from the side of the side of the stage of a rip-roaring performance of "Next To You" at a German festival in 1979 shows just how exciting a live band The Police were. A scene showing the band's car being swarmed by fans and the fans pounding on the car's windows provides evidence that their star was swiftly rising.

By 1980, The Police were staying in pricey hotels, and Copeland shows the great view from one of the hotel rooms that he had on tour. And they were playing larger venues, as shots from the stage of a bullring in Spain attest. The number of crew members required to work on the tour grew considerably. Commenting on this period in his narration, Copeland said that the band had become more isolated from normal life as their fame grew.

In addition to the live footage and tour hijinks, the film also shows bits of the recording sessions for *Zenyatta Mondatta* in Holland in 1980 and *Ghost in the Machine* in Montserrat in 1981.

Regarding the sessions for *Ghost in the Machine*, Copeland stated that Sting's songs were more fully formed and left less space for collaboration for he and Summers. Of that situation, Copeland said, "It's getting lonely in this band."

The last segment of the film is of The Police's appearance at the massive Us Festival in California in 1982. Copeland was filming aboard the helicopter that brought the band to the festival site, and the huge crowd becomes visible as the helicopter approaches. Some nice footage of the performance of "Message in a Bottle" from that show is featured. Over scenes of a large amount of United States currency being counted, Copeland said, "When you get to where you're going, the ride is over."

Bonus features include snippets of scenes shot in several different countries on tour and bits of songs from live performances.

–John Curley

JOHN LENNON
IMAGINE: RAW STUDIO MIXES

UMe (LP)

★★★★★

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LOOKING FOR THE FOLLOWING JCP 45's

Note: JCP was a Raleigh, NC label circa 1964-1966, and stood for "Jimmy Capps Productions". All the labels are red, except # 1002, which is blue. Attempting to complete my collection.

100 Whaley Twins - Without Him/The Touch of His Hand
105 Little Billy Benton - The Love Song/Baby I need Your Love
107 Animal John & The Aftermath - Psychiadelic Star/House of the Rising Sun
109 The Co-Heirs - She Cried/Knock on Wood
110 The Vigilantes - Notice Me/Ain't it Sad
1002 Slim Short - Lucky Lips/Black Steer Swing
1010 The Electras - Darling I Love You/Big Thing
1020 Gene Barbour & The Cavaliers - Nobody/Hesitation
1022 Inmates - Poison Ivy/Never Look Behind
1023 Joe Graham Orch & The Rubies - So What/That's Alright Baby
1041 The Mar-Kels - Don't You Realize/Sandy My Love
1042 The Sands - You're A Better Man Than I/Little Things
1048 Handy & Landy - Pain Reliever/Same Name
1050 Robert - Green Grass Grows/Crawdad Song
1053 Bill Dale - Till You Look Back Tomorrow/Speaker Ban Ballad
1056 Gil Weaver - Do Like I Do/Is She Teasing

Also seeking the following JCP picture sleeves (I already have the 45's for these)

1007 Kays Combo - Hey Girl/Shout
1008 Embers - In My Lonely Room/Good Good Lovin
1025 Britt Brothers - Dad Blame/I'm Alone
1032 Dayv Butler - If I Had a Girl/Does Your New Boy Cry

Finally, the following potential JCP catalog #'s are unknown. If anyone has these for sale, please let me know. Otherwise, if you simply know the artist and song titles for any of these, please send me an E-Mail: #104, #1013, #1026, #1035, #1043, #1045.
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9. Yes Homestead NJ 7/19/2000e
10. Yes San Diego CA
11. Yes Tweeter Center 8/8/02 pt.'s 1&2
12. 35th Yes Speak Anniversary Concert
13. Yes Song From Tsongas
14. Yes 35th Anniversary
15. Yes Acoustic Rehearsal Trailer
16. Yes Washington DC NJ
17. Yes W Palm Beach FL
18. Yes Copley Hall
19. Yes Radio City Music Hall
20. Yes W Homestead NJ
21. Yes Uniondale NY
22. Yes Musikladen
23. Yes Inside Yes
24. Yes Hob
25. Yes Live In Brazil
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edition, Record Store Day 'First' vinyl-only release, compiles 10 alternate mixes from John Lennon's *Imagine* sessions on audiophile grade, 180-gram black vinyl. The tracks were previously only available as part of 2018's *Imagine Ultimate Collection* six-disc set; they make their vinyl debut here.

These unadorned tracks—lacking the strings, horns and Phil Spector's all-consuming production touches—offer a glimpse of the iconic album in its embryonic stages. Everything is laid bare, in particular Lennon's lead vocals, which are something to behold: at turns they're powerful ("How Do You Sleep?" and "I Don't Wanna Be a Soldier, Mama"), vulnerable ("Jealous Guy," "Oh My Love") and playful ("Oh Yoko!" and "Crippled Inside"). Without any effects laid on top, the listener can fully experience the power of Lennon's voice, always one of the best instruments in rock and roll.

The raw, live-in-the-studio mixes provide the listener with the experience of being in the room when the songs were laid down, which, as the album's notes explain, was in "essentially a makeshift home studio." The 180-gram vinyl is super quiet and the instruments really "pop"—check out Klaus Voormann's bass, especially on "Jealous Guy" and "Oh Yoko!" and George Harrison's slide guitar and dobro contributions throughout. Repeated listenings uncover other subtle shadings that were not previously apparent (or included) on the officially released versions: the crash cymbals on "Imagine," for example, and the sound of papers shuffling (a lyric sheet, perhaps) during "How?" A few of the tracks are presented in extended versions, which add extended instrumental codas - "I Don't Wanna Be a Soldier, Mama," the scathing "How Do You Sleep?" and "Oh Yoko!" Lennon's vocal vamping on the close of the extended "How Do You Sleep?"—repeatedly shouting "All I want is the truth/just gimme some truth"—is not only chill-inducing, but still relevant.

Imagine: Raw Studio Mixes contains notes by Rob Stevens (who mixed the collection), as well as complete musician credits for each song and a large "War is Over! If You Want It" poster. A welcome release, for certain.

– John M. Borack

BOB DYLAN
THE ROLLING THUNDER REVUE: THE 1975 LIVE RECORDINGS

Sony (14-CD Box Set)

★★★★★

One of the things that Bob Dylan admirers love best is his unending sense of adventure. Musically, few things have been "off the table" for Dylan and each left turn has been blessed with ample amounts of good sense to have tape rolling. One such moment was his unconventional 1975 "Rolling Thunder" tour. In step with the release of a Martin Scorsese doc on Netflix comes an exhaustive collection that captures everything from rehearsal to performance in the most random small northeast venues.

Standing with Dylan was an eclectic roster of musicians that included Joan Baez, Ramblin' Jack Elliott, Bobby Neuwirth and T Bone Burnett. These shows ran for almost four hours at a time. They were carnival acts where the

RARITIES ON COMPACT DISC (CD)

Allman Brothers - In Memory Of Duane - Fillmore East, NYC 2/14/70 late show - excellent soundboard
Allman Brothers - Jimmy Carter Benefit (2CD) - Providence RI 11/25/75 - excellent soundboard
Beatles - Hard Days And Nights (2CD) - AHDN-era sessions and rarities
Beatles - Home Tapes Volumes One to Six: (7CD) - complete set for only $110.00
Beatles - In Germany 1966 - Munich 6/24/66 (both shows - very good soundboards) plus Essen 6/25/66 and Hamburg 6/26/66 (very good audience recordings)
Beatles - Jamming With Heather - studio outtakes January 1969
Beatles - Meet The Threetles! - reunion jam sessions 6/23/94 (soundboard) plus FAAB and Real Love mixes
Black Sabbath - Eighth Star - 1996 demo sessions with Glenn Hughes - studio recordings
Black Sabbath - The Evil Has Landed - Philadelphia 10/30/70 (the first US show) - good audience recording
Byrds - Ash Grove 1969 - Los Angeles 5/23/69 - excellent soundboard
CSNY - Studio Archives - demos and outtakes at various venues 1969
Bob Dylan & Paul Simon - The Sound Of Silence (2CD) - Portland, OR 6/12/99 - very good audience recording
Bob Dylan & Grateful Dead - Sullivan Stadium (3CD) - Foxboro MA 7/4/87 - excellent soundboard
Grateful Dead - Mindbender '66 - San Francisco 2/23/66 - very good soundboard
Jimi Hendrix - Dante's Inferno - very rare cuts 1965-69 - excellent soundboards
Jimi Hendrix - Did It With Love - London 3/70 with the band Love - studio tracks
Led Zeppelin - Welcome Back (2CD) - Nassau Colliseum, NY 6/15/72 - very good audience recording with chatter
Led Zeppelin - Whole Lotta Auckland (2CD) - Auckland NZ 2/25/72 - excellent soundboard
Harry Nilsson - Rare Harry - BBC 1971 plus The Presence Of Christmas (OOP 1988 CD) - excellent FM and studio recordings
Harry Nilsson - Spotlight - rare and unreleased songs - excellent studio recordings
Harry Nilsson - Zapata / Yoko (2CD) - musical outtakes plus Ono collaborations
Nirvana - XXII II MCMXCIV - Rome, Italy 2/22/94 - excellent soundboard - Cobain's final great performance
Nirvana - Had It All - Hollywood Palace, CA 10/25/91 - excellent soundboard
Nirvana - Live Buzz '92 - Denmark 6/26/92 - excellent audience recording
Ted Nugent - Madman In The House - House of Blues, LA 8/8/98 - excellent FM broadcast
Ted Nugent - A Night On The Road - Cape Cod, MA 3/28/81 - excellent FM broadcast
Ted Nugent - Wild In Chippewa (2CD) - Chippewa, WI 1996 - very good audience recording
Oasis - 250,000 Oasis Fans Can't Be Wrong (2CD) - Knebworth 8/11/96 - excellent soundboard
Oasis - Live At The Whiskey - Los Angeles, CA, 9/29/94 - The historic show that ended with the fight that broke up their first American tour - excellent soundboard
Ozzy Osbourne - First Live - Glasgow, Scotland 9/12/80 - Blizzard's first show! - excellent soundboard
Ozzy Osbourne - Madman In Tokyo - Japan 6/29/84 - excellent FM broadcast
Ozzy Osbourne - Over The Mountain - Minneapolis 1/15/82 with Randy Rhoads - excellent FM broadcast
Ozark Mountain Daredevils - Roxy & Palamino (2CD) - LA 12/11/75 + Hollywood 11/10/76 - excellent FM broadcasts
Jimmy Page - Hats Off To Jimmy Page - Page & Roy Harper live in Battersea, UK 7/29/84 - very good soundboard
Page Beck Clapton - The Night Of Kings (2CD) - London 9/20/83 - excellent soundboard
Page & Plant - Hoochie Coochie Man - BBC, London 11/19/94, plus Robert Plant Band in Madrid, Spain 6/19/93, and MSG, NYC 5/14/88 - excellent soundboards
Page & Plant - A Journey To The Past - Tacoma WA 5/25/95 - excellent soundboard
Page & Plant - Live In Civic Center (2CD) - Miami FL 5/22/98 - very good audience recording
Page & Plant - Shepherd's Bush '98 (2CD) - London, UK 3/25/98 - excellent soundboard
Gram Parsons - The Lost Recordings - 1972 rehearsals - excellent soundboards
Gram Parsons - Yours Truly, Anonymous - Max's Kansas City, NYC 3/9/73 with the Fallen Angels, LA Troubador 1970 with the Flying Burrito Brothers, and Rome 1968 with The Byrds - good to excellent audience recordings and soundboards
The Partridge Family - Missing Pieces 2017 Definitive Version - unreleased rarities
David Peel & The Lower East Side - The Pope Smokes Dope - out-of-print classic hippie LP
Peter Green Splinter Group - Black Magic Manalishi - Milwaukee, WI 9/13/00 - very good audience recording
Tom Petty - American Hero - eight studio tracks plus seven live tracks
Tom Petty - The Fillmore 20 (3CD) - San Francisco 2/7/97 - excellent FM broadcasts
Tom Petty - In Paradise - Boston 7/16/78 - excellent FM broadcast
Phish - Follow Me To Gamehenge (2CD) - Santa Barbara, CA 4/16/92 - excellent soundboard
Pink Floyd - The Wall Demos - excellent studio recordings
Robert Plant - Paradiso - Amsterdam, Holland 12/13/93 - excellent FM broadcast
Robert Plant - Taste Of Chicago (2CD) - Grant Park 7/12/13 - excellent FM broadcast
Robert Plant - Wembley Arena - London, UK 9/10/85 - excellent FM broadcast
Poco - Amsterdam 1972 - Concertgebouw 2/13/72 - excellent soundboard
Prince - Night Town - Club Rotterdam 8/11/98 (second show) - very good audience recording
Prince - Paisley Park Jam - Minneapolis 2/13/94 - excellent soundboard
Queen - Rarities 1970-1977 - 1970 Smile demos plus various live songs - very good to excellent quality
Queen - The Ultimate Collection Volume 3 (2CD) - Queen's first demo, rare studio cuts, and rare live tracks - very good to excellent quality
Rolling Stones - Live At Aloha Stadium (2CD) - Honolulu, HI 1/23/98 - very good audience recording
Rolling Stones - Live At the Shepards Bush Empire (2CD) - 6/8/99 with Sheryl Crow - excellent audience recording
Rolling Stones - Live In JFK Stadium (2CD) - Philadelphia, PA 9/26/81 - excellent soundboard
Rolling Stones - Live In Pittsburgh (2CD) - Pittsburgh, PA 1/10/03 - very good audience recording
Rush - Natural Science - St. Louis, MO 2/14/80 - excellent soundboard
Rush - New York, New York - The Palladium 11/12/77 - very good audience recording
Springsteen - Hometown Boys (3CD) - Chicago 7/7/12 - excellent soundboard
Springsteen - Piece de Resistance (3CD) - Passaic NJ 9/19/78 - excellent FM broadcast
Thin Lizzy - Look What The Wind Blew In - rare tracks - excellent soundboard and studio recordings
Triumph - Orlando 1982 - Florida 7/10/82 - excellent FM broadcast
Triumph - Studio Jam - Chicago 8/19/79 - excellent FM broadcast
Neil Young - Time Fades Away Tour - Washington DC 1/28/73 - excellent FM broadcast

RARITIES ON DVD

Blondie - Beat Club 1978 - Bremen, Germany 12/2/78 + Musicladen 1/21/78 + OGWT 3/3/78
Boyce & Hart - TV Performances - TV show appearances and promotional clips (different songs than Collection)
Boyce & Hart - TV Collection 1967-76 - TV show appearances and promotional clips (different songs than Performances)
Cramps - Mudd Club 1981 - NYC July 1981 - cable TV broadcast
Bob Dylan - Through The Years Vol 1 & 2 (2DVD) - best of & rarities 1963-2003 - all pro-shot
The Firm - Special - Hammersmith Odeon, London 12/8/84 plus promos
Fleetwood Mac - The Early Years - Peter Green years 1967-69 - pro-shot
Al Green - Live 1978 - Chicago Soundstage 3/78
Guess Who - Compilation - TV clips (many with timing strip) plus Life And Times Of Burton Cummings Canadian documentary
Heart - Dreamboat Dallas - Dallas, TX 1976 private perfomance - pro-shot
Heart - Letters Of Passion - Largo, MD 1980 plus Dog & Butterfly promo movie
Jimi Hendrix - The DVD Experience - film and TV clips 1966-69
Jimi Hendrix - 'Scuse Me While I Kiss The Sky (2DVD) - TV & film compilation 1965-70
Jimi Hendrix - Swedish Erotica - Konserthuset, Stockholm 1/9/69 (film footage) plus London 12/22/67 & Beat Club 5/18/67
The Hollies - Collection - UK & US TV clips - pro-shot
Buddy Holly - Rave On - 2001 US documentary plus The Last Day 1999 documentary and theatrical trailers
Iron Butterfly - Video Compilation - 1960's TV performances
KISS - Coventry 1973 - Queens, NY 12/22/73 - very good audience recording of a very rare show
KISS - Media Compilation 1974-76 - videos, talk show appearances, televised concert footage - TV broadcasts
KISS - Monsters Of Rock 1988 - Schweinfurt, Germany 8/27/88 - pro-shot
Steve Marriott - Compilation - Small Faces & Humble Pie pro-shot videos 1969-74
McCartney - Anfield Stadium 2008 - Liverpool, UK 6/1/08 complete concert - pro-shot
Pink Floyd - Visions - Fillmore West 4/29/70 plus bonus clips - all pro-shot
Pretty Things - Rockpalast - German TV 12/19/98
Frank Sinatra - Carnegie Hall 1980 - NYC 6/25/80 - pro-shot - full concert
Traveling Wilburys - Silver Wilburys - Harrison, Dylan, Fogerty, Taj Mahal & Jesse Ed Davis at North Hollywood 2/19/87 (VG aud) + Harrison & Dylan at MSG, NYC 10/16/92 (pro-shot)
Steve Vai - Billboard Live - Tokyo 7/8/14 - pro-shot
Sunshine, Lollipops & Rainbows - Best Of The 60's Pop Babes
Sunshine Pop & Baroque Rock - 33 Sixties videos - pro-shot
Swingin' Time - CKLW-TV (Ontario) - B&W TV broadcasts

ORDERING INFORMATION: These CD & DVD rarities cost $15.00 for singles, $25.00 for doubles (or DUAL layer DVD's), $35.00 for triples, $45.00 for quads, and $50.00 for five-disc sets. Orders over $100.00 receive free shipping to the US and Canada. Please provide us with your full name, address and phone number. We accept checks and money orders (made payable to "ALEX STRONG"), VISA, Mastercard, American Express & Discover. Our new processor requires the 3 digit security code (cvv) on the back of the card. Get our 59-page CD & 13-page DVD catalogs for $5.00 postpaid or FREE with any order. All items always available from this and previous ads.
SHIPPING CHARGES: $5.00 for all packages to U.S. and Canadian addresses call for shipping charges to other destinations.

THE CD & DVD COLLECTION

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performers at times seemed to have more genuine joy that anyone else in the room. As the kind of Dylan fan who never knows when enough is enough, this 14-disc, 148-track collection seems just right—even when it means that songs repeat (often) four or five times.

Of course, a better half of the material has a bit of a bootleg behind-the-curtain sound barrier to it, but this rarely detracts from the incredible intimacy of the performances. It's a collection of music that may have forecast the wonderful radio show that Bob hosted for so few years. This is because the real standout performances are the covers that Dylan delivers with absolute joy; whether it's "Your Cheatin' Heart" or the Miracle's tune "The Tracks of My Tears," Dylan finds a way to put forward music with a sense of abandon that can only be assigned to the admiration of a true fan.

There are too many standouts to name. It's safe to say that the best moments are those with only Dylan and an acoustic guitar. But you can't ignore some fantastic new arrangements of well-known songs like "Simple Twist Of Fate," a ballad that becomes a march; great songs can move across genre with ease and this one does, too. The other is "It Ain't Me, Babe" a song that becomes a full band-backed romp. Again, this is Dylan shaking the board and making even his most loyal fans open themselves up to where great songs can go. It's a reminder of why Dylan is so broadly covered.

The records aren't corrected. There are slips, head turns away from the mic, banter that sits about, and clarity and tonal levels that don't seem to ride along like a smooth stretch of highway. That's not the purpose of this aggregate. Instead the listener is offered a full range snapshot of what it was like to follow Bob Dylan from rehearsal to closing song across an ambitious tour.

The music nerd in me truly appreciates the radio ad for the tour that Columbia/Legacy was generous enough to include. The Niagara promo is just a gift and gives this entire set even more depth, context and color. Find a hammock and a few hours for this generous gift. When you get going you might get on your feet but you won't let the music end until you're told.

– Ray Chelstowski

THE SEARCHERS
WHEN YOU WALK IN THE ROOM: THE COMPLETE PYE RECORDINGS 1963-67

Grapefruit/Cherry Red (U.K. Import, 6-CD Box Set)

★★★★★

As one of the preeminent hitmaking beat combos of the British Invasion, The Searchers were responsible for classics such as "Needles and Pins," "When You Walk in the Room," "Love Potion No. 9" "Don't Throw Your Love Away" and "Sweets for My Sweet," all of which hit the Top 10 in the U.K. (Incredibly, "Love Potion No. 9" was the band's lone U.S. Top 10 single.) But as impressive as The Searchers' 1960s-vintage material remains, their discography—with nearly 70 different compilations, some which feature re-recordings of the band's biggest hits—is something of a mess.

The exhaustive six-disc, 164-track *When You Walk in the Room* goes a long way towards righting that wrong, as it contains everything the band recorded during its heyday. The band's five original U.K. LPs (*Meet The Searchers*, *Sugar and Spice*, *It's The Searchers*, *Sounds Like Searchers* and *Take Me for What I'm Worth)* are included, along with a sixth disc filled with non-LP singles and EP tracks. Most everything on the five original LPs is presented here in both stereo and mono versions, with the stereo mixes emanating from The Searchers' U.S. LPs on Kapp Records, later reissues on the Pye Records subsidiary Marble Arch, or created from the original multi-tracks. Bonus tracks on the five U.K. albums proper include foreign language versions of some of the songs, a few alternate versions, and a handful of odds and ends.

While The Searchers were better known as a singles band, each of the albums has plenty to recommend, particularly 1965's *Take Me for What I'm Worth*, which, ironically, was the only one of the Pye LPs not to reach the U.K. Top 10. *Take Me…* is very nearly a folk-rock record, with pleasant versions of Ian Tyson's "Four Strong Winds," Jackie DeShannon's "Each Time" and the P.F. Sloan/Steve Barri-penned title track standing out among a handful of solid originals and sturdy covers of Fats Domino's "I'm Ready," the Ronettes' "Be My Baby," and the Motown classic "I'll Be Doggone."

There is also plenty of aural gold to be mined on the disc of non-LP single/EP cuts, titled *Take It Or Leave It*: covers of The Rolling Stones (the title track) and The Hollies ("Have You Ever Loved Somebody") slot in nicely alongside harmony and jangle-filled ditties such as "Someday We're Gonna Love Again," "(I'll Be) Missing You" and "He's Got No Love," along with the more beat-heavy tracks "Saturday Night Out" and "I'm Never Coming Back."

Adding to the attractive package is a wonderful 36-page booklet featuring a well written, extensive band history by David Wells, along with plenty of photos. Pairing *When You Walk in the Room* with the Searchers' 2017 Omnivore Recordings release *Another Night: The Sire Recordings 1979–1981* provides the full, glorious picture of one of the more underrated and underappreciated acts of the '60s and '70s.

-John M. Borack

SANTANA
AFRICA SPEAKS

Concord Records (CD, 2-LP)

★★★★★

There's been a number of Africa-inspired gems distilling that continent's powerful essence (Cuban pianist Omar Sosa's 2000 *Bembón* comes to mind). Leave it to a Mexican-American, though, to deliver what has to be considered the ultimate African aural adventure. As produced by Rick Rubin, Africa truly does 'Speak' on

the new Santana album. Stinging his six-string throughout like a man possessed, Carlos leads his incredible octet through a complicated zig-zag maze of funk-rock-world-soul, picking 11 songs from the 49 songs he recorded in 10 days.

Buoyed by the stirring female vocals of Buika (from Spain), the tracks fly by in an unerring pastiche of carnivalesque grandeur. Normally, with an album as gratifyingly entertaining as this one, it is de rigueur to say that this is the best Santana in years, but Santana is on such an amazing late-career renaissance that this is the fifth such spectacular gem in the last seven years. I dare say no other '60s starter can come close.

"Batonga" is a perfect example. It's energetic, high-flying, propulsive in its percolating percussion and laced with that unerring electric lead guitar that binds the whole thing together as folkloric African vocals sweetly seal the deal. Every track is a rampaging highlight. It gets louder, more frenzied, more action-packed, as it veers towards its shattering climax. This trip, complete with a time-out here and there for some mysterious Afro-Pop soul, is well worth taking. *– Mike Greenblatt*

BY LEE ZIMMERMAN

Many people know the name **Chip Taylor** given that it famously appears in the credits of many a song that amped up jukeboxes around the world in the mid to late 1960s. Indeed, the roll call of hits bearing Taylor's credentials include such songs as "Wild Thing," "Angel of the Morning," "I Can't Let Go," "Any Way That You Want Me," and "Try (Just a Little bit Harder)," among the (very) many. After retreating from the music industry for many years to try his luck as a gambler, he returned to that world and became one of the first actual auteurs of the musical brand now known as Americana. He's been making records ever since, and his latest, *Whiskey Salesman 1958*, again demonstrates his knack for parlaying intimate, personal tales borne from autobiographical detail. With his dusky vocals and stripped down settings, he comes across as a well-worn mix of Kris Kristofferson, Willie Nelson and Leonard Cohen, flush with solitary sentiment and intimate observation. Lean in — this salesman touts an irresistible bill of goods.

Claudia Nygaard has never been afraid of wearing her emotions on her proverbial sleeve, and with her new album, the aptly titled *Lucky Girl*, she makes a point of sharing her varied thoughts and reflections about life, love and the bitter break-ups that follow all too frequently. Her vocals are filled with conviction and sadder sentiments, but she never falls victim for self pity or boastful bravado. Her songs tell stories that are poignant and personal, but they carry universal themes that are ideal for a bigger embrace. Her confidence and conviction always shines through, and even when she appears at her most despondent, her vocals transport her to a higher plain. Indeed, the title track and the sobering "The Codependent's National Anthem" are so affecting, they linger long after the final notes fade away. That positive attitude is absolutely contagious, adding to her charm, virtue and vitality. Any one of these songs could emerge as a country standard, given their bittersweet tones and spot-on sensibility.

Ellis Paul calls his latest album, *The Storyteller's Suitcase*, "a personal album, about family, fatherhood...the search for love and acceptance..." It's little wonder then that its poignant perspective is as touching as it is throughout. Paul is profoundly blessed with an abundance of talent as both a songwriter and a storyteller, making it little wonder that his songs often elicit a tear or two. They evoke other emotions as well, delving into reflections on today's political divide and the violence that shook his hometown of Charlottesville, Virginia. Self-producing for the first time, he finds a perfect balance between his whispered vocals and the tender trappings that bring these beautiful songs to the fore. "I finally felt ready," he says in a press release. "Now I'm hearing my own sounds and getting them on tape. I'm putting down the ink and applying all of my own colors. So this album is a very honest statement from top to bottom. It's a true self-portrait." And it's a wonderful record as well, one of Paul's best efforts to date. Considering the fact that it's album number 20, that says something indeed.

Chip Taylor, *Whiskey Salesman 1958*

Claudia Nygaard, *Lucky Girl*

Ellis Paul, *The Storyteller's Suitcase*

Bark, *Terminal Everything*

Richard X Heyman, *Pop Circles*

Mekons, *Deserted*

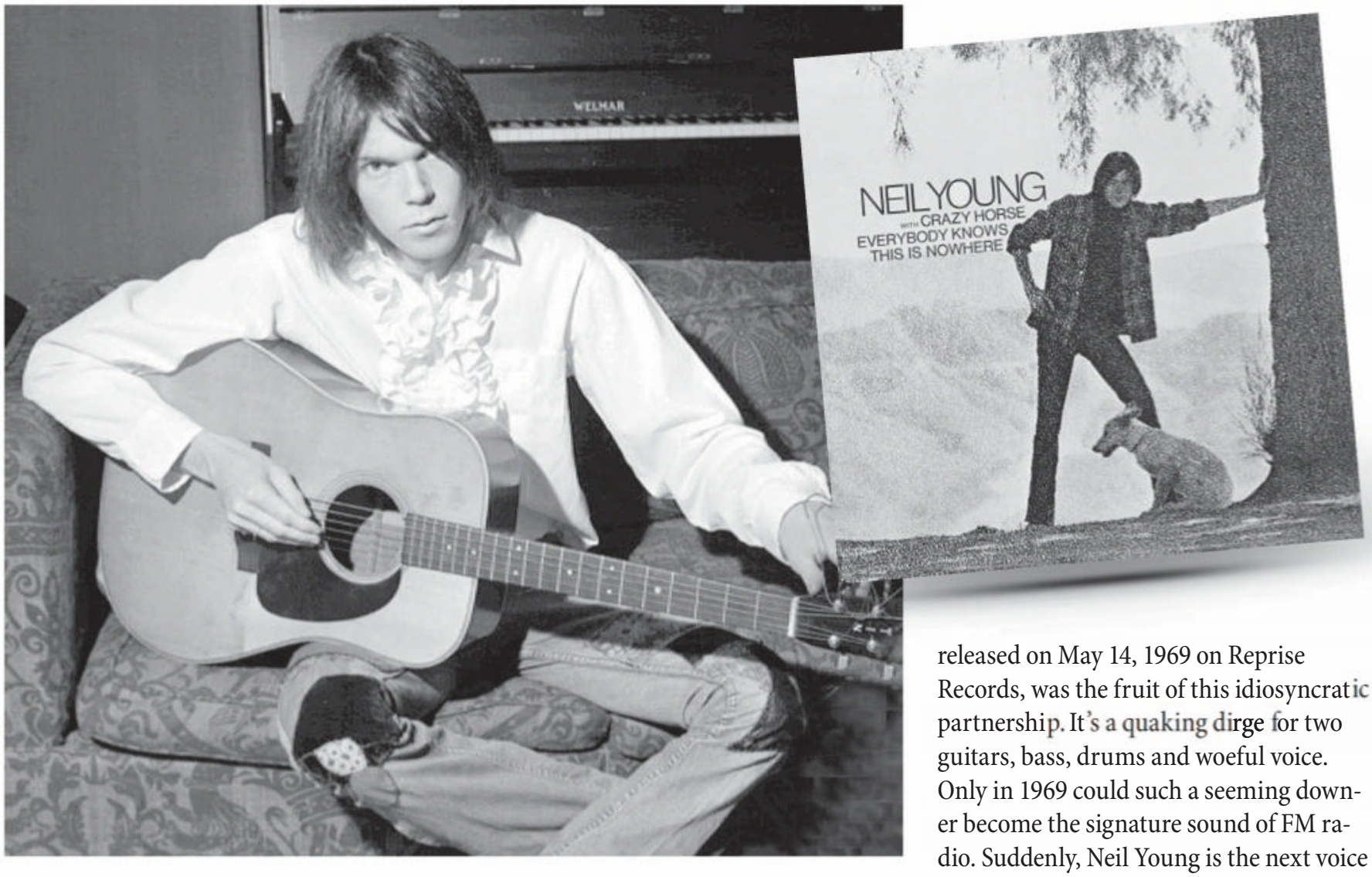
Bark can be a dark breed, and understandably so. Both of the band's two principals — Tim Lee and Susan Bauer Lee — suffered the loss of parents in the past year, casting a reflective hue over nearly all the songs that constitute their powerful new album, the direly dubbed *Terminal Everything*. Although their sound is often minimal at best — Tim plays guitar, Susan plays drums, and both share the combined vocals — it's powerful and pervasive, haunting in a way that grabs hold and commands attention at the outset. Similar in its stance to the pairing of John Doe and Exene Cervenka, the music makes use of repetitive phrases, compelling choruses and a pure allegiance to primal rock motifs. It's little wonder then that the duo have become on the of most revered bands in East Tennessee, the place they've called home since moving north from Mississippi. Powerful and passionate, *Terminal Everything* finds Bark making their most visceral noise yet.

There's likely no more prolific — or proficient — pop auteur these days than **Richard X Heyman**, a multi-talented musician whose individual output stretches back some 32 years, always the bearer of an impossibly high musical standard. That's been proven through each of his remarkable outings — both solo and with his reincarnated schoolboy band The Doughboys — but never more fully than with his latest offering, *Pop Circles*, an album that finds him playing no less than two dozen instruments, singing better than ever, as well as doing all the writing and producing. Heyman is a true classic rock savant, and here again, his melodies ring with both a decided '60s sensibility and well-honed reverence for all the hooks, choruses and mighty refrains that once ensured true radio reliability. The inside cover sleeve bears testament to that fact — it shows Heyman sitting with his guitar, surrounded by 45s of a decided classic vintage. On record, over the course of some 17 tracks, he finds ample opportunity to emulate all the early examples of genuine pop perfection. Anyone looking for a lesson in what it takes to produce music with both melody and mastery needn't look any further.

Among the last of Britain's true punk protagonists, the **Mekons** have always maintained their sneering, cynical and more than slightly sardonic point of view. With most of the band members now residents of the U.S. — and the city of Chicago in particular — the group remains anchored by core players Sally Timms and Jon Langford, maintaining an arched attitude still dictates their petulant perspective. Nevertheless, *Deserted*, their long awaited long player does show a few new flourishes. Recorded in the California desert outside Joshua Tree, there are hints of psychedelia, sunburnt Americana and even some atypically alluring elements added to the mix. Indeed, while there are still some frayed edges, but there is evidence of a more harmonious sound captured in several of the songs — "How Many Stars?, "Andromeda," "In The Desert" and "After the Rain" in particular. No longer just a sometime communal combo, the group sounds more compelling and committed than ever. Longtime admirers can be reassured that the band retains its irrepressible instincts, but now they're unusually affable as well.

YOUNG & THE RESTLESS

AUTHOR **HARVEY KUBERNIK** TALKS TO MUSIC INDUSTRY INSIDERS ABOUT THE 50TH ANNIVERSARY OF NEIL YOUNG'S ***EVERYBODY KNOWS THIS IS NOWHERE.***



DICK BARNATT / CONTRIBUTOR / REDFERNS / GETTY IMAGES

In January of 1969, Neil Young began recording his second solo album *Everybody Knows This Is Nowhere* with Danny Whitten on guitar; Billy Talbot, bass; and Ralph Molina, drums at Wally Heider's recording studio on Cahuenga Boulevard in Hollywood.

Young's new trio had toiled as Danny & the Memories and then shape-shifted into The Rockets, who had done an LP on the White Whale label, pure grunge, a loud, sloppy guitar-driven outfit sounding like an open wound, whose backbeat listed like sailors on leave at Subic Bay.

Young saw The Rockets one night in Hollywood on Sunset Boulevard at the Whisky A Go-Go, appropriated some group members and rechristened them as Crazy Horse. They became the blank canvas upon which Neil painted his visceral, unmediated masterworks.

It was a band only Neil Young could find common cause with, and he went to hell and back with them.

"Danny Whitten, from the day I met Crazy Horse and Neil Young at the Cellar Door in 1969, it was common knowledge, and Neil would be the first to tell you, that Danny was one of his early mentors and influences," Nils Lofgren stressed to me in a 2014 interview. "Danny had that great deep 'Bee Gees' vibrato, with that California soul and lament."

Everybody Knows This Is Nowhere, released on May 14, 1969 on Reprise Records, was the fruit of this idiosyncratic partnership. It's a quaking dirge for two guitars, bass, drums and woeful voice. Only in 1969 could such a seeming downer become the signature sound of FM radio. Suddenly, Neil Young is the next voice of his generation, whiny and careless, all frayed edges and broken glass.

Rodney Bingenheimer, in his music column for *GO,* the world's largest circulation of any pop weekly at the time, was the first to tout "Cinnamon Girl" in print, receiving a promotional test pressing courtesy of Pete Johnson at the Reprise label. "Cinnamon Girl" from Young's album was issued as a 45rpm, a different mix with Young's vocal more prominent from the master take on his LP.

Everybody Knows This Is Nowhere was constantly in rotation on Southern California radio stations KPPC-FM, KMET-FM and KLOS-FM and then programmed across the U.S. airwaves nearly reaching the Top 50 album chart.

"Neil liked Jeff Beck. For hours in Laurel Canyon he tried to get the 'Jeff Beck sound' out of his little Princeton Fender amp."

"I don't think there's anything on it that I didn't like," Young told KMET-FM deejay B. Mitchell Reed in a 1973 radio interview. "I like it all. That's when a change came over me. Right then I started trying to just do what I was doing, you know. Just trying to be real. Instead of fabricate something... show people where my head is at. I just wanted them to know where I was at. Since then I've just been striving to get it realer and realer on the record. As in more real (laughs)."

I saw Buffalo Springfield twice in Southern California during 1966 and '67 in Santa Monica and Hollywood, and a couple of early Neil Young and Crazy Horse concerts in 1969 and '71. In 2015, I wrote the book *Neil Young: Heart of Gold*, now published in six foreign language editions.

To acknowledge the 50th anniversary of *Everybody Knows This Is Nowhere,* I spoke to those who heard the now classic album before the rest of the world.

Denny Bruce (producer): I was living with (arranger/producer) Jack Nitzsche from 1965-1968 at his house on Mulholland Drive. Neil liked Jeff Beck. For hours in Laurel Canyon he tried to get the 'Jeff Beck sound' out of his little Princeton Fender amp. He dug "Hi Ho Silver Lining" and the flip side "Talley Man."

Neil didn't have a whole lot of records but he had the first Lonnie Mack album called *The Wham of That Memphis Man!* He knew every f**kin' note of that LP and you'll hear them in Neil Young soloing.

Jack brought Neil to Mo Ostin (record executive) for a solo deal and was supposed to produce his Reprise label debut. He produced a few tracks on the first Neil album and arranged a few things but really didn't get to produce it all by himself as was the plan.

I did attend Neil's solo debut at the Troubadour. He was good at the Troubadour. Total solo. Mr. folkie. The audience enjoyed him and he took off from there.

There was a place in Los Angeles in Larchmont Village, Saul Bettman's Music. Nothing but vintage gear and vintage amps. "Do you have a Magnatone amp like Lonnie Mack?" "Yes. And would you like that Gibson Flying V guitar? I have one of those." "Give me both." Neil got an amp there in 1967 he later used on his album *Everybody Knows This Is Nowhere.*

I didn't see Neil for a while but Jack and I were invited to a session for *Everybody Knows This is Nowhere.*

I had earlier played drums with Neil's producer David Briggs with Simon Stokes on bass. We did Top 40 gigs. A singles place in Burbank in the Pickwick Entertainment area called The Never On Friday club. No married couples allowed and you had to prove you weren't married. So I knew David before he knew Neil Young.

We go back to the studio and Neil plays us "Down by the River" or "Cowgirl in the Sand."

Danny Whitten, in the Crazy Horse sound equation, was the heart and the soul. Danny was an incredible rhythm guitarist. And his voice is featured on "Cinnamon Girl" with Neil singing. You're able to hear Danny's high voice with balls and the bottom-end warmth, and then Neil's bottom but still high pitch on top. But mixed well enough that you can't tell it's two guys singing.

Peter Lewis (musician): In 1966, we (Moby Grape) played with Buffalo Springfield at The Ark, a dry docked ferry boat with a slanted dance floor in Sausalito after they played the Fillmore. Skip (Spence) and Bruce (Palmer), Buffalo Springfield's bassist, were friends. The first thing I noticed was how good Stephen Stills was right away. We spent three or four hours together and I was alone with them for a while playing songs and listening to their songs. They had one good song after another. The caliber of the tunes.

Sometime in 1969, I was at Wallichs Music City in Hollywood inside a listening booth, spinning Neil's first solo LP and Skip Spence's *Oar* album.

I was driving around in my Volkswagen bus and this chick Lorraine pulls up next to me in a big Lincoln, who eventually married Dave Mason. So Lorraine says, "Let's go visit Neil Young." Moby Grape knew Neil and Buffalo Springfield from shows together and studios. We go to his house. I don't know where the f**k it is. She rings the buzzer and says, "It's Peter Lewis."

Neil answers. He opens the door and kind of peeks out. "Hey man! Come on up!" Neil is with his wife Susan. He had just got married and was happy to see me. Neil played us the acetate of *Everybody Knows This Is Nowhere.*

I flipped out and told him, "You're gonna be a huge rock star!" What I saw goin' on with Neil at that moment, honest to God's truth, is like a rivalry with Stephen Stills where he could never do what he really wanted to as long as he was in Buffalo Springfield.

When Neil played it for me he had a big wooden chair he was sitting in. And he spun the acetate. It hadn't been released yet. "Cinnamon Girl" and "Down by the River." I'm comparing it to his first record. And I told him what I thought about it. "This is just gonna make you a huge rock star, man. Because you finally got that sound that you were lookin' for. It's not Brian Hyland and it's not Jack Nitzsche's take on you. You did this."

Neil got guys that did what he told them to f**kin' do. That's what he wanted. Buffalo Springfield would not do that.

Richard Bosworth (producer/engineer): As 1968 turned to 1969, I was 17 years old and in my senior year of high school. I'd played guitar, bass guitar and keyboards in several bands—1968/1969 were the peak years for the band Jennifer's Friends. We released four singles on Buddah Records and one "Land of Make Believe," written by Harry Vanda and George Young of The Easybeats, got some radio airplay in the midwest.

On Friday May 2, 1969, on our way

home from a gig in Bridgeport, Connecticut, we stopped by The Stone Ballon, a new music club underneath Pegnataro's Supermarket in downtown New Haven to firm up a gig for the following week. The Stone Ballon was open little more than a year in 1968/1969 but an amazing number of rock, blues, jazz, folk and soul acts that were about to break performed a Thursday-thru-Sunday, two-show-a-night engagement. Jethro Tull, Joni Mitchell, J. Geils Band, B.B. King, Albert King, Taj Mahal.

Arriving there, the booker walked us through the club to the dressing room while John Hammond Jr. was onstage performing. We were told we would be opening for Neil Young and that he had been lead guitarist for Buffalo Springfield. We were aware of the group as "For What It's Worth" had been a hit on the east coast and there had been an article in *Eye* magazine with a photo of Stephen Stills stating that he was lead guitarist for Buffalo Springfield. None of us had heard of Neil Young. His name was actually misspelled on a poster for the engagement as "Neal Young!"

The following Thursday, May 8, the club manager said Neil and band were flying into Hartford from California and the plane was late and we might have to do two sets. There were only a dozen people in the audience while we did our first set. We took a break and backstage in the dressing room the club manager asked us to do another set as Neil still hadn't arrived. We were getting ready to perform again when the club manager came back to tell us they were here.

A moment later Neil walked in. He had this glowing aura. Talent and greatness just seemed to be pouring off of him. I hadn't heard a note of his music, but I just felt an overwhelming certainty that this guy was going to be as significant as The Beatles and The Rolling Stones. He said hello to everyone, was very warm and friendly. The band filtered in behind him, one blonde and two dark swarthy guys, all real quiet. Neil was talkative, taking out his guitars and letting us check them out. He handed me his orange Gretsch 6120 which I strummed on for a moment, not knowing that it was his primary guitar in Buffalo Springfield.

At one point he asked a couple of us if we thought it would be cool to do a few songs acoustically before bringing up the band. I remember thinking it was an odd idea as it was all about bands in those days. Neil was so nice though, we were encouraging about it. He went outside the club by himself for about 10 minutes before he went on. That seemed different, like he took it seriously and would want some solitary time to psyche himself up to perform. He went on with his Martin D-28 guitar and opened up with "On the Way Home" from the last Springfield album. Playing songs acoustically suddenly seemed like a brilliant idea. Neil had a very stoned stage persona, unlike how he had been backstage. He did several songs from what I later learned were on his first solo album. He was engaging with the small audience, asking for requests.

Someone called for "Last Trip To Tulsa" and Neil laughed and said, "Aw, that's too long. I think I only ever played that once when it was recorded." There was a request for "For What It's Worth" and he laughed again. "No man, I can't do that one. I only know how to play my guitar part on that." He took a break after playing six songs and then he and his band and a crew person set up for the electric stuff. It took a long time, they were not just going to plug in and start playing.

They worked on individual sounds of instruments, checked vocal mics carefully. Really meticulous. Neil had an old black Les Paul with a Bigsby vibrato bar. The other guitarist was playing Neil's Gretsch 6120. The guitar amps were all old Fender tweeds and blonde Fender Bassmans, unlike the Marshall amps of the day. Finally they seemed to be ready and everyone left the stage for the dressing room.

A moment later Neil walked out to applause from the audience and said to the room at large, "No, not yet" and went outside the club by himself again for another 10 minutes or so. The first song was "Cinnamon Girl." Neil's guitar sound had this ultra-distortion. Super loud and stunning.

He introduced the band as Crazy Horse and told us they would be playing songs from a new album they had just recorded *Everybody Knows This Is Nowhere* and launched into that title track. Before the next song Neil introduced guitarist Danny Whitten, stating that he'd heard Danny writing a song and it was good so he felt he better get in on a good thing and co-write it. They tore into "Downtown," then "Down by the River" with the three part harmony vocals on the chorus and Neil's single-note, machine gun guitar riff, the extended solo sections. "The Losing End"

was the penultimate song of the set.

Neil began the deceivingly soft intro to "Cowgirl in the Sand." It was another epic with extended guitar solos. If anything, the solos were even longer than what would be released on the album. Neil's playing was unlike anyone else. The raw sound, the improvisational quality was the way Miles Davis or John Coltrane would solo.

After our second show set it was decided that since there were only about seven paying customers in the place on that late Thursday night, Neil would just do an acoustic set to end the evening. He did his usual walk outside by himself before performing. Crazy Horse and our group were sitting out in the audience and after playing five songs or so Neil says to Crazy Horse "Hey, I can tell you guys want to play, don't you?" Neil said, "Well, what do you want to play?" In unison they replied "Down by the River" which they performed to end the evening.

I couldn't sleep at all that night because "Down by the River" was running through my brain and I was excited about the possibilities of spending three more days hanging with Neil Young and Crazy Horse.

The next morning at school I told my musically inclined friends about Neil Young, strongly suggesting that they check him out. Some would be there that evening although a few had tickets to the Jeff Beck Group concert at nearby Yale's Woolsey Hall. All through the day, songs from the soon to be released *Everybody Knows This Is Nowhere* album were running through my mind. Attendance was better at Friday night's shows. After our first show set, Neil began acoustically and again exhibited a humorous and stoned persona. He told a few funny stories, thanked the audience for coming to his show instead of the Jeff Beck concert; mentioning that he was a big fan of Beck.

After a short break he came back with Crazy Horse and opened with "Cinnamon Girl," following with the rest of songs in sequence from their upcoming album release, ending the set with "Cowgirl In the Sand." I already loved these songs like Beatle songs. "Down by the River" was a masterpiece and one could tell Neil and the band were aware of it.

Backstage between shows Neil and Crazy Horse were warm and friendly. Danny Whitten opened an attaché case and all it held were pint bottles of liquor. He took a swig and asked, "Anybody want a drink?"

Neil at one point was strumming a guitar by himself while a friend and I were having a discussion about our imminent senior graduation dinner the following month. Neil said "What are you guys talking about?" I explained it was my responsibility to book a band for the event. He asked "What does it pay?" I replied, "$250.00." He went "Um. That's what I'm getting a night for this gig. Maybe I'll play your senior grad dinner."

By the time of Saturday's shows, word had gotten out around town that Neil Young and Crazy Horse were happening, and The Stone Balloon was packed that night. We did our usual alternating sets with Neil solo followed by him and the band. Even after hearing them for three days in succession, they still sounded fresh and exciting. One could tell that Neil Young and Crazy Horse were thrilled to play their new material.

Suddenly, Sunday night, Stephen Stills shows up. He was with a dark-haired guy who turned out to be Dallas Taylor. Backstage, between shows, Stills was cocky and confident. He and Neil seemed happy to see each other.

I asked Stephen what he was doing now after Buffalo Springfield. "I've just recorded a new album with David Crosby of The Byrds and Graham Nash of The Hollies but we don't know what we're going to call it" was his reply.

Stills told Neil he had just been at dinner with Ahmet Ertegun of Atlantic Records and Ahmet told him about Neil's New Haven gigs, suggesting Stephen drop by to talk. We all know now what Ahmet wanted those two to talk about.

At the end of Neil Young and Crazy Horse's final set of the four day engagement, Neil brought up Stills and Dallas Taylor took over the drums. To end the evening, Stills and Young proceeded to trade fiery guitar licks like they had in Buffalo Springfield and soon would again in some new unnamed group in the future.

Monday morning, back at school, I was still thrilled by the entire previous four days of shows. I was absolutely certain that in Neil Young, I had met and experienced someone who was going to be a major star. Stephen Stills also gave off that vibe. I'd never run across anyone who had the charisma, talent and greatness that emanated from Neil.

Many of my friends had been to the shows and I was shocked when half of them vehemently hated Neil Young. "He's the worst guitar player I've ever seen," "I despise his singing," and "No way is Neil Young going to be successful" was the assessment from that camp. The other half of us thought he was one of the greatest guitarists and songwriters we ever seen and heard. His singing voice was just fine by us and that Neil Young was bound for glory.

In May of 1969 virtually no one knew of Neil Young or Stephen Stills. In August of 1969 at the Woodstock Music and Arts Festival, which I attended, one of the headliners Crosby, Stills, Nash and Young were considered to be the American Beatles.

MICHAEL PUTLAND / CONTRIBUTOR / HULTON ARCHIVE / GETTY IMAGES

HENRY DILTZ

The Official Photographer of Woodstock

BY IVOR LEVENE • PHOTOS BY HENRY DILTZ

THE HIGHLY REGARDED ROCK PHOTOGRAPHER RELIVES HIS WOODSTOCK EXPERIENCE FOR ***GOLDMINE***.

Woodstock is the most documented concert in history. We've seen images or film of the concert, but there was only one person who completely documented the entire event, from the selection of the site, to the building of the stage, right through to the end, where Max Yasgur's farm resembled a cross between a campground and a battlefield. That singular person is acclaimed photographer Henry Diltz. Henry has always been an unofficial spokesperson of Woodstock, and who could be more perfectly placed to do so? This is a man who views things through a viewfinder, both figuratively and literally. "I'm constantly composing frames, I did it then, and I still do it now. I see things and I think, 'Wow, wouldn't this make a great photo?' I'd just like to frame this moment up and preserve it." He has hundreds of images of this seminal concert, many of them burned into the consciousness of the Woodstock generation, and the generations that followed. Who can forget those iconic shots of the gig, the audience, the entire happening? Henry was the *official* photographer there, so he saw things that nobody else saw, and he documented all of it.

HENRY DILTZ

Working with Henry Diltz is like stepping into a song from the '60s, a song filled with peace and love. Not because it takes place during the days of peace and love, but because it's what Henry is all about, to this day. In fact, he embodies the very thing that the Woodstock generation espoused. The decades that have followed Woodstock have not tarnished his outlook on life or love. Henry is a kind, caring soul, and he is a living connection to the '60s. It is perhaps this reason that he is so closely associated with the era.

Henry lives in an unassuming pocket of Los Angeles with a name that sounds like something out of a Rockwell painting; Valley Village. It conjures up a vision of pastoral fields, with eternal sunshine. Well, there aren't too many fields to be had in Los Angeles, but there is the sun. It is a kind of idyllic neighborhood though, lined by mid-century bungalows, in a neighborhood that's almost something out of Mayberry. This place even has its own clean-as-apple-pie parade on the Fourth of July. There are no curbs; the houses just meld into the street. When you enter into Henry's house, which is really his "studio" (his "house" house is a few doors down), there's no mistaking you're in his office. Every single surface is dedicated to his art. Calling it simply "photography" would be selling it short. Henry Diltz has made an indelible mark on this planet.

There are bottles of wine bearing the wise visage of David Crosby, there are small stacks of pocket-shooter cameras, there is a wall consisting entirely of slide drawers, with small Hot Wheels cars sitting on the little shelf that each row of slide boxes creates. You aren't stepping into somebody's home; you're stepping into a photograph—a living, breathing photo. "I love to document things. I've never stopped shooting. I shoot about a hundred or so photos every day." As Henry explains, "I'm a Virgo, so I love to compartmentalize things, and the camera has really helped me to do that. I have lists of different types of things I love to shoot, it's not all just about rock stars and Woodstock for me." So there is a less-famous side to Henry Diltz. That's not to say that he has a hidden side, far from it. Everything he says or does is very much out in the open. His life is, and has always been, lived in this manner. He continues further: "I will shoot shapes, like a shape that forms a heart. I like to shoot city crests, like the ones you see on fire trucks or cop cars. I shoot fire hydrants, manhole covers, people and places. I've never run out of things to shoot and I never will."

Henry spoke very matter-of-factly about giving negatives and proof sheets to Woodstock co-creator Michael Lang, without worrying about whether he'd see them back again. Again, Henry embodies the optimism and trust that his generation tried so desperately to bring forth, for his and future generations. For *Goldmine*, he sent over a half-dozen contact sheets from Woodstock. Once you get over the fact that you're peering into history through rose-colored lenses, and looking at the most significant youth-oriented event to ever happen, you realize that you've just become part of the circle. It's an ethereal experience to say the least; you feel that same trust that Henry described between himself and Lang. It's through this experience, and a few past ones with Henry, that you fully come to understand and relate to what his generation was trying to do.

Talk about walking the walk and talking the talk.

GOLDMINE: *Let's start at you getting the call from Chip Monck (lighting director and master of ceremonies) to come and shoot Woodstock. What was your reaction when you got the call?*

HENRY DILTZ: I thought it was great! I was up in my kitchen in Laurel Canyon when the phone rang and Chip Monck said, "Hey, we're having a big concert out here this summer and you should be out here!" I said, "Well, I don't know those people. I don't know how to get a pass or anything." So he said, "I'll talk to the producer." The next day, Michael Lang called, and he's a man of few words. He said, "Chip says we need you. I'm going to send you an airline ticket and five hundred dollars." Click! That was pretty much it. So I was very excited.

I was 31 years old and I'd been shooting a lot of people. I'd just done that Crosby, Stills and Nash cover, and they were gonna be playing there and I was a photographer for hire. I didn't have any kids yet. I wasn't married yet, living up in Laurel Canyon, and I was ready for any kind of an adventure and that sounded great, not having any notion or inkling of what it would be.

GM: *You flew out there a couple of weeks before the concert, why did you go out so early?*

HD: I thought I could document the building up of the event. I knew they were building a stage, and the stage had been moved from one township to another, and they had to find a replacement location, and they found Yasgur's farm at the last minute. They got voted out of the town by the town council, they didn't want all those "damn dirty hippies" all over their lawns. This was after they had already started building the stage, and all of a sudden they were told, "You guys are out." So they got in the car and drove around looking for a spot, and miraculously saw that great field, looking like a natural amphitheater.

They had three weeks to build the stage, and by the time I got there they had a big deck built at the bottom of this grassy hillside. I think Michael Lang and Chip Monck also wanted as much documented as possible, so documenting every aspect of the event was something we all wanted. I was very excited to go, it's always an adventure to go to some kind of a happening and document it. I lived for that. I'd done Monterey Pop, the Miami Pop Festival, and plenty of concerts, so I knew what it was about.

GM: *Tell me about the building of the site.*

HD: Alfalfa blowing in the wind while they were building that big

HENRY DILTZ PUBLICITY PHOTO: PAUL ZOLLO

Henry Diltz explains: "Michael Lang (producer) and Chip Monck (lighting director and MC) and Lisa Law of the New Mexico Hog Farm, who were there to oversee camping and hippie security—and they helped in so many more ways (feeding the masses, acid casualties, communications and connecting people). The three of them are standing at the back of the stage that was just being built."

plywood platform, right at the bottom of that hill. It was like building a battleship. All these hippies with their shirts off, long-haired guys, all sun-tanned, sawing and hammering and carrying wood. It was a bustle of stuff. I spent time with Steve Cohen; he was the head of the carpenters up there doing all the building. Mel Lawrence was in charge of the grounds, he was a really good friend of mine who used to come to my slide shows and stuff. Some of these people, I knew them from other concerts—the crew guys and the people that did sound and lights, they did a lot of major concerts.

GM: *In the two weeks that you were there, other than documenting the building of the stage, what else did you do to fill your time?*

HD: I was staying in a little boardinghouse down the road. There was a little country road that ran behind the stage. If you were walking off the back of the stage, you'd turn right, go down a couple of miles and there was the city of White Lake, and there was my little boardinghouse. There were maybe six rooms in the house and people working on the festival were there. I think some artists, people that were painting backdrops and signs and things would stay in there. I had a rented station wagon, so every morning I would just get up and get some coffee, get some breakfast, get in the station wagon and drive down the road five minutes. Then I'd be there at the stage. I'd park my car in the vacant lot behind where they were building the stage. The platform that they were building was like a big aircraft carrier in a sea of alfalfa.

Then there was the Hog Farm just over the hill where they were preparing campgrounds, entertaining and feeding themselves. And then there was the office, where the phones and the desks were. I had friends that were in that office and so all day long I was just going to those places.

GM: *So that pretty well filled up your whole day?*

HD: Yeah, it kind of did, you know. I didn't start at 6:00 in the morning, knowing my habits it was probably 10:00 or 11:00 by the time I got out there. There was a lot to photograph and a lot to hang. There was a film crew there, and I haven't ever seen their film. It was an English guy and an American guy and I don't remember their names but they were driving around for a few days and I kind of hung out with them. I'd go swimming in the lake with the Hog Farm hippies, everybody would go skinny-dipping in the lake. I did that a few days. I eventually met people in the Hog Farm. There was a girl that I really thought was cute and I'd try to wander over there a couple times a day to see what she was doing. A couple of times she was on acid when I got there, her eyes overly big, and this was all before any people were there.

I know I've said it before but it really was like being at summer camp in upstate New York. I actually went to summer camp in upstate New York; Hawkeye trail camps. I don't remember the name of the lake but it was around that area, when I was in elementary school in what would have been the late '40s, probably '45 or '46. So here I was in upstate New York and I had no particular job nor anybody to supervise me. It was up to me to document what was going on, but that's what I do, automatically. I love watching people doing things and documenting.

It's fun to frame up stuff when you have people doing things, you have a lot of things you could frame. So for me that was the fun of taking all those pictures before the show started, a guy hammering or sawing, a guy with his shirt off, one of the hippie girls bringing sandwiches and tea. I remember one shot that was taken in kind of a yurt made out of plastic, and the girls from the Hog Farm were chopping cabbage, about six or eight of them around a table, all chopping cabbage. I thought, "Wow! That was a great shot. I Feel like I'm in *National Geographic* or something now."

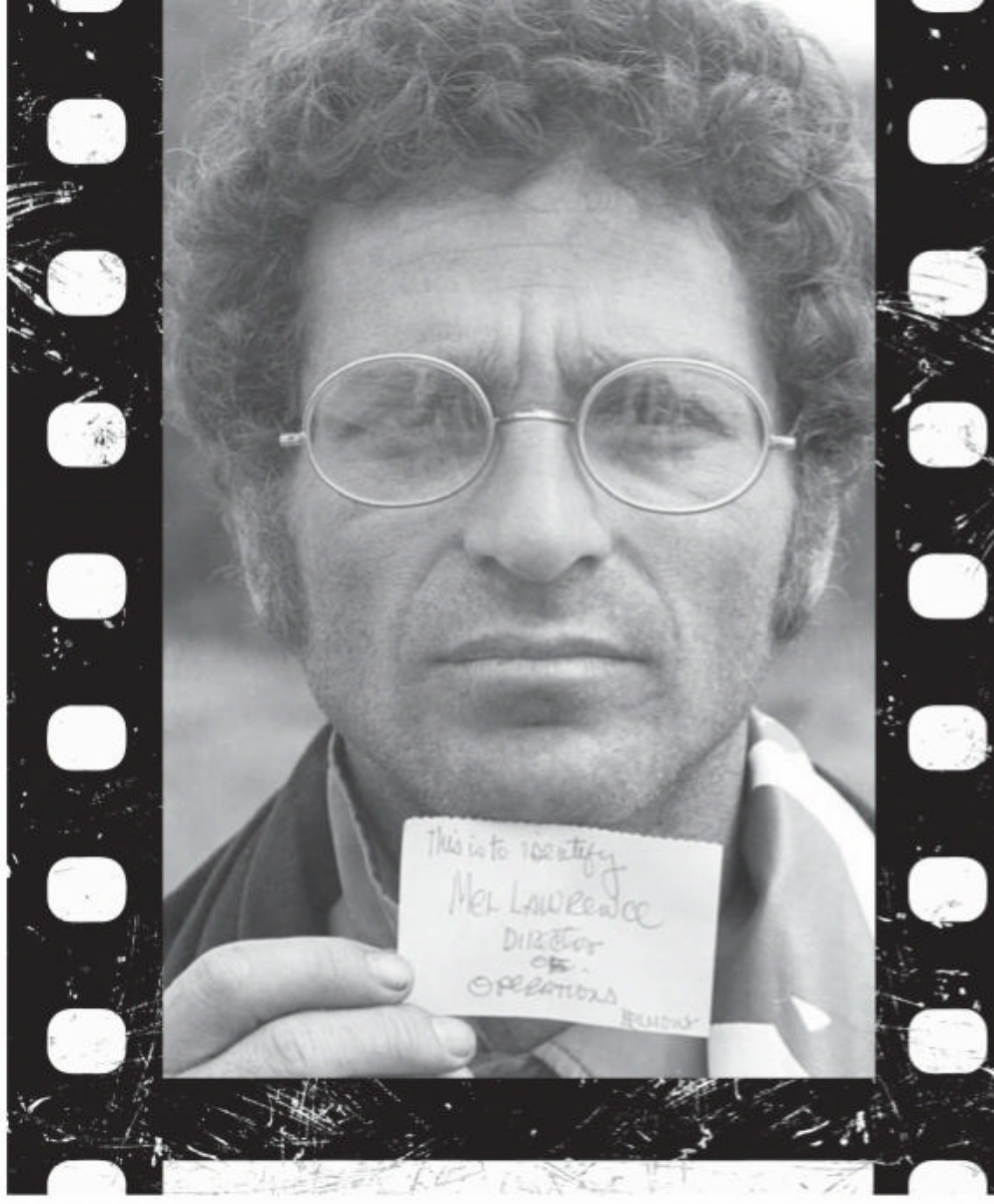
GM: *How much has the public seen of these photos; your photos of Woodstock that weren't about the actual show?*
HD: I have two or three hundred pictures that tell the story, but a whole lot of my very best pictures got lost by *Life* magazine. Probably a hundred to a couple of hundred maybe. Being the official photographer, one of the first things I had to do right after the festival was to go into New York City, develop all the film with the PR lady from the festival and take it to *Life* magazine, because they were going to do a special edition, which they did. We went right from the photo lab to *Life* magazine and the editor sat there with a glass, looking at the slides, opening the boxes. I hadn't even looked at them yet. And he was looking at them and making a little pile over here of the ones he wanted to keep and there were a couple of piles, several inches high. So probably a couple hundred pictures. And they said, "We'd like to keep these and pick some out to use in the magazine." I thought, "Great! *Life* magazine? Are you kidding?" And I didn't have my name stamp. I think I had one by then but not in my pocket at Woodstock. I lived in L.A. so I didn't bring that. So none of them had my name on them. They used three full-page pictures in *Life* magazine, one of Grace Slick, one of David Crosby and one of Sly Stone. So that was great. And they returned those three to me and it even had a file number on it.

And in subsequent years I've called Time Life a number of times and given them that number, asking them if they could find the slides. They say, "No, we did look and the only Woodstock pictures we have, have the stamps of our photographers." They had several guys out there shooting, famous *Life* photographers. Then somebody told me that every summer, interns come from the University of Missouri and work at *Life* magazine, and it was sort of known that they kind of pocket some stuff. I don't know if it's known to everybody but somebody did tell me that that happens and probably their idea was that somebody probably found them with no name on them and took them. Up to this day I think, somewhere somebody has them in a drawer.

The black and white was all developed at ModernAge photo lab in New York City, and it was there that other people who worked on the festival could go in there to order prints. At one point someone from the University of Florida who worked on the grounds at Woodstock got the photo lab to send them fourteen rolls of my negatives. I know because on one of the envelopes it says, "14 rolls sent to University of Miami." Nobody's name, just the date. This was about a month or two after Woodstock, and the lab sent them. I didn't know this until a year later. I've called the University of Miami. They can't find them, they don't know who took them. You know, a lot of people that aren't there anymore and it's crazy, but they got out in the world. But hey, I'm happy with what I have; I have a pretty good representation. I would love to see the ones that got away. And I'm sure I would recognize them, even though I've never seen them.

Michael Lang said years later, "I have these proof sheets and I think that the proof sheets are to those negs that got lost. So technically speaking we can drum scan at least, blow an 8x10 up, but you know, it's nothing that important really. I think I have only one great picture of Jimi. I know I had two; I had one of him giving a peace sign to the crowd from the side. I think I sent it to some guy to make a print a long time ago.

GM: *How did you manage to endure a concert of that length, and keep your composure to still shoot it?*
HD: Well, the first night I got to go back to my little house down the road. But the second night and the third night was Saturday night and

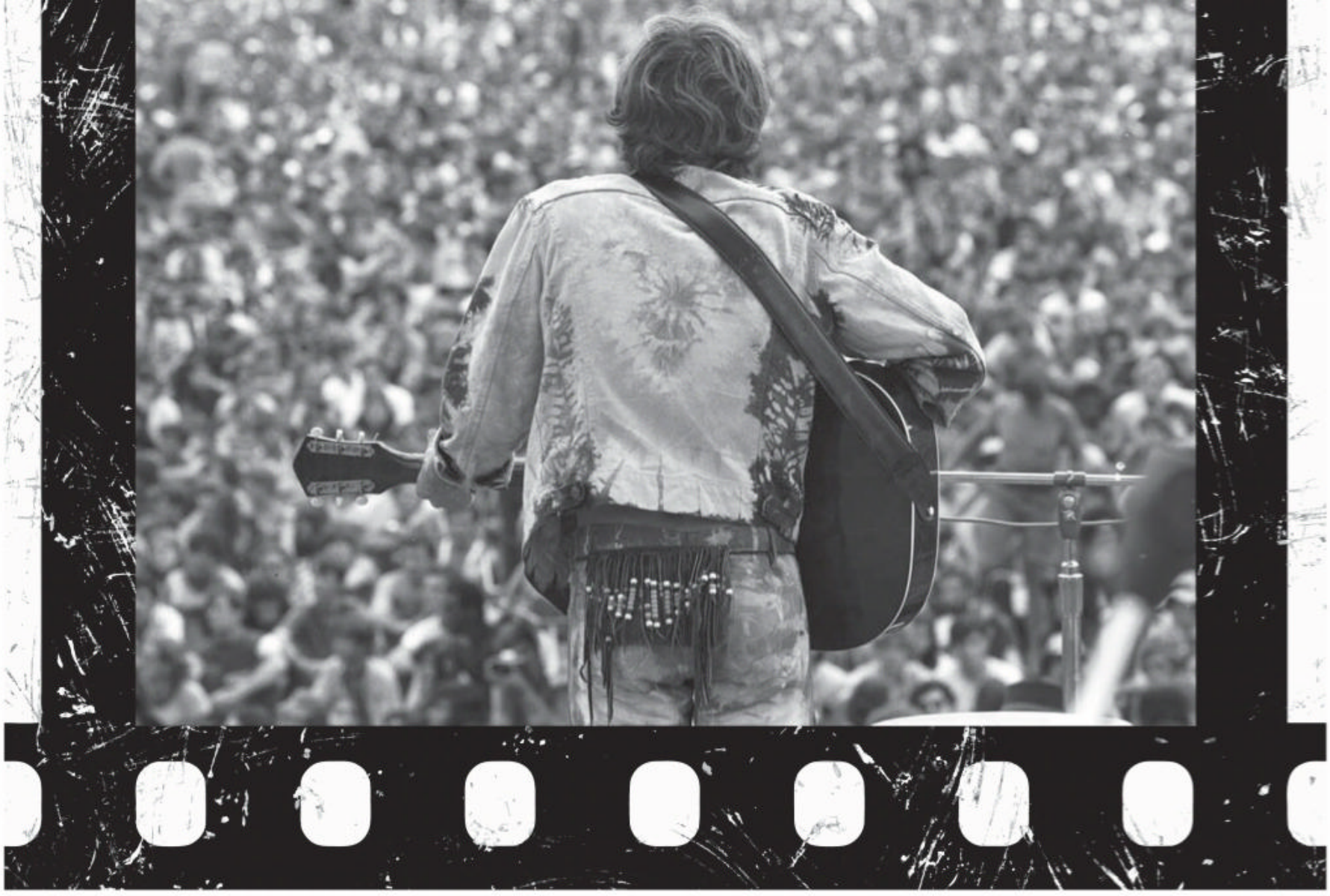


Diltz: "This is a close-up portrait of Mel Lawrence, my closest old friend at Woodstock. He was in charge of all the grounds and the paper is his ID."

Sunday night and then when Jimi played Monday morning, I slept in the back of a station wagon parked behind the stage. I couldn't drive down that road anymore because cars had parked on either side of that country road and there was no room for a car to go down the middle, just room for two or three people to walk through. So it was a constant line of people walking up and down between those cars. There was no way I could drive home after the first afternoon. I slept in the back of my station wagon; I could stretch out.

GM: *Did you say you slept during Jimi's set in the morning?*
HD: No, but I woke up to hear Chip Monck say, "Ladies and gentlemen, Jimi Hendrix," and I leaped out of the car. I know I heard that because there'd been a little time of silence before that. I don't remember exactly, I'd gone to bed I guess, maybe when it was still dark and probably got an hour's sleep or something. I'm not sure how that timing worked, like who was on right before him and what time was that? I'll ask Chip Monck or Michael when I see them because that's kind of an interesting question. But I do remember jumping up from my nap and grabbing my cameras and running out there just as they actually walked out on stage. I just went up the back stairs and I was right there. At the edge of the stage looking across the stage at Jimi, from right behind the amps.

GM: *So you weren't shooting from the front like all the other photographers, you were shooting from the side stage. When you watch the movie, it looks like it would have been a difficult shoot, with that high stage. Did shooting this show differ from any of the other concerts you'd shot?*
HD: Not really. The show was like a regular concert. You're trying to get either a group shot or an individual shot from the waist up, showing the guitar, or waiting for that right moment, like when a person makes a face,



Diltz: "John Sebastian, a close-up from behind in his tie-dyes, as he sings to the crowd before him, 400,000 strong."

opens their mouth, smiles, or something. I just kept framing it up the way I wanted it, just waiting for that moment.

Jim Marshall was on the stage, after Saturday afternoon I think, and he said, "Look at this new 500mm lens I got from Nikon!" It was huge. Big as a saucer, really big and fat and long, a huge lens. And this was 1969; you know they're better now. I said, "Wow, can I try it?" And he said, "Go ahead, put it on." We were just squatting somewhere in the backstage area behind the amps and I put it on between acts. When I lifted this thing up to my face finally, I looked and there was Grace Slick, about 20 feet away from me. I just zeroed in on her face and it completely filled the frame with this lens. I just shot the one photo, and that was the one that *Life* magazine used. So that's what it was like, shooting on stage.

GM: *Had you already met Jim Marshall prior to Woodstock?*
HD: I'd already met him at Monterey Pop and a couple of other places. I knew him to be the "San Francisco" and "The Grateful Dead" photographer. He was a few years older than me and he'd been shooting a few years longer. Jim Marshall was my guru. He called me one day and said, in a barking voice, "Henry! It's Jim!" I said, "Jim who?" and he said, "What do you mean? It's your f**king guru!"

GM: *Tell me about interactions between musicians in the backstage area.*
HD: Well, in the daytime you could photograph the musicians that were hanging out on stage, like John Sebastian and the Jefferson Airplane. They were totally hanging out all afternoon on one side of the stage. Bill Graham was there. They were sitting there listening, watching, sort of behind the amps but off to the side where they could look out and see the crowd.

In the daytime, that was great. I took a lot of pictures of Grace Slick and the drummer's cute blonde girlfriend who's my friend, Sally Mann. She was sitting right next to Grace Slick, and the juxtaposition of her blonde hair and Grace's black hair. Sally was wearing a kind of a red vest and Grace was wearing white, and it made for such a powerful color combination, that was definitely something to frame. Two people sitting is perfect for a horizontal picture.

GM: *Is there anyone who we haven't seen that you documented?*
HD: Maybe John Fogerty.

GM: *What about Neil Young? If you watch the movie, you wouldn't even know that he was part of the CSN set.*
HD: Well, with Neil Young, the one time I had left the stage, I decided to walk up to the top of the hill through all those people. It took about half an hour to get up to the top, I wanted to take a picture looking down at the stage, kind of across the crowd just at that magic hour. And then I heard Chip's voice again, and he was introducing Crosby, Stills and Nash. I immediately thought, "Oh shit, I'm at the back of 400,000 people!" Of course there were maybe only 100,000 thick (at that time), whatever it was. I didn't have time to walk around. I had to go straight through the crowd. There were people on blankets and stuff and you could wind your way around. I managed to get up on stage but I missed several songs, maybe half the set. I have a couple of slides of Neil; there's also a proof sheet. There's probably stuff I haven't used on it.

GM: *I'm sure all of our readers would like to see that. Was Neil absent from the film because he insisted that he not be filmed? That seems to be the legend that's been spun all of these years.*
HD: It was really because his manager wouldn't allow them to use him in the movie.

GM: *Did you see any antics by Keith Moon of The Who?*
HD: Not by Keith Moon, but by Pete Townshend. I was standing right behind Keith Moon, just like behind the amps. They were right in the front of the amps, being introduced to the audience. Abbie Hoffman ran out there with no shirt on, grabbed the mic from whoever was introducing The Who and started yelling, "Remember the Chicago Seven!"

Pete Townshend picked up his guitar, turned it over, like a soldier doing one of those "present arms" drills and just hit Abbie Hoffman in the back of the neck with it and then Hoffman ran off the stage. Townshend did this with almost a military precision, like, "Get the f**k out of here, this is our stage!"

In subsequent years, Abbie Hoffman said, "That never happened! If that happened, show me the picture." It happened so fast, I didn't get a shot off, but if I had had the camera up to my eye, I would have gotten it. But I was standing right there. It happened.

GM: *What about your interactions with the other photographers? With you being the "official" Woodstock photographer, were there any contentious incidents between you and the "non-official" people?*
HD: No, not really, except for maybe one minor incident. The photographers were all down the pit looking straight up at the stage. If you were standing on the catwalk, your chest was against the stage. I remember I would go out there to shoot the night groups like The Who and Sly and the Family Stone and always one of the film crew people would say, "You know, this is only for the film crew, you can't be out here!" I would say, "Oh no, I'm working for Michael Lang and I can go anywhere I want!" They would gruffly reply, "No you can't. You have to get out." That went on a few times, but nothing major. There were no blows or anything.

Diltz: "Jimi Hendrix on Monday morning when he surprised us all by playing The Star Spangled Banner."

GM: *So you weren't going to be deterred, were you?*
HD: No. I stayed out there. I did have an all-access pass, you know. I don't like to be pushy or pull rank. In fact, my whole thing is to sort of lay back and just watch like the way a tiger likes to sit on the top of a hill and watch all the other animals. The tiger is my Chinese animal. I think of it as kind of like just hiding in plain sight. I don't put out any vibes, I just kind of calmly and quietly take a picture, intruding as little as possible, that's the aim.

GM: *Did you find yourself torn between shooting the concert or just enjoying it?*
HD: You know, that's a good question. I love music, I'm a musician. I love that part of it. The music is flowing through me. I'm really looking though the camera and thinking with my eyes while my body is drinking in the music. Let's say I go to a Neil Young concert. People will ask me, "What songs did he play?" Well, you know, I didn't write the set list down. I can think of a couple of songs he had to have played, but I don't absorb those kinds of details. If I were a journalist or a different sign of animal, maybe I would.

GM: *Did you come close to running out of film while you were up there? With the roads being blocked and the location out in the country, you would have had a hard time finding new film.*
HD: I didn't run out, no, but I think I had to be a little judicious. It wasn't like today when you can shoot 500 photos in no time and have it all stored on a memory stick, or see the images as you're shooting. Back then, on a big day, you'd shoot maybe 10 rolls of film, at a large festival like Woodstock you might shoot 15 or 20.

GM: *How many rolls did you pack with you when you left Los Angeles for the show?*
HD: I left with a couple of packs of film, which would have been about 60 rolls. I'm sure I had to shoot that many. Maybe I had three of those packs, I'm not sure. I might have given Jim Marshall a box or two.

GM: *Was the show more than you expected? Over 50 years, this has been built up in people's minds to be the concert to end all concerts.*
HD: Well, sure it turned out to be an amazing thing; it was an important thing. It became a very famous thing because first of all it was free. More people showed up than were expected and they hadn't had time to build the fences. So suddenly there was this huge group of people. We didn't realize how huge it all was until Saturday when somebody brought a *New York Times* newspaper. We all gathered around, looking at this paper with a huge aerial shot of the stage and the whole crowd and a part of the woods. They were saying how all the roads and freeways were closed. We didn't know that. We were just stuck there, having a big adventure.

As Wavy Gravy said from the stage, "Wow. We didn't know there were this many of us!" We never knew there were that many of us. We were all peace and love hippies. We were the generation of "let's not make war and let's be brothers." I meant it, we all meant it. We all were of a like mind. I always say, it was all right because of Michael Lang's energy and his aura. All day long people would keep running up to

Diltz: "The field after the music ended Monday morning, with a flag somebody stuck there, people starting to deal with the cleanup, and soggy blankets and wet sleeping bags the crowd left behind. This is one of the photos that looked like one of Mathew Brady's Civil War prints of the aftermath of a battlefield."

him with their problems. He'd be sitting on his motorcycle and they'd run up to him and say, "Michael, such and such isn't working" or "This didn't come out or that didn't happen," and he would just smile and say, "OK, we'll take care of it. Thanks." He was very calm, he never acted like, "What? Oh my God! Are you kidding me?"

GM: *Anybody on his crew that was like that, or were they all laid back?*
HD: A few people may have been "moved" around a little bit more, but not Michael. He was just like the calm at the center of the hurricane. To him, he had a wonderful vision of what it was going to be and he held on to that vision. And by golly, it was really three days of peace and music. There were no fights, no incidents, nobody mugging anybody or raping anybody, nothing bad happened. How wonderful that people could get together and just listen to the music and have this complete feeling of brotherhood and sisterhood.

GM: *It's too bad that Altamont had to happen so close to Woodstock; it almost overshadowed that whole feeling, didn't it?*
HD: Well, you hire the Hells Angels and pay them with beer, you're asking for trouble. That turned out to be kind of the end of the great hippie era, and then Manson and his family kill a bunch of people. Stupid people on drugs, not getting the message of love. That was so awful. It was kind of the end of a certain feeling in the air. Before that, you'd see someone hitchhiking in Laurel Canyon and you'd automatically stop and give them a lift, but after Charlie Manson came on the scene, you weren't so liable to stop and pick a stranger up. He had introduced that thought in the air, at least for a while.

GM: *How long did it take you to decompress when you got back, or did you have to decompress at all?*
HD: No, not at all. I mean, it's taken on some weight over the years; it's almost mythological now, isn't it? You know, Woodstock, Camelot, Laurel Canyon. It was more like, "Wow, that was amazing, what a great time, what a great adventure!" It's stayed with me for quite a while.

GM: *What do you think of the efforts to re-create it, both past and future? Apparently there are now two separate concerts planned.*
HD: It'll be the fourth time. 1969, 1994, 1999 and now 2019... and those were all great! They're having one at Bethel, which is the place where they've built a shrine and a little auditorium that can hold 15,000 people. Michael Lang's hoping to do his in upstate New York at Watkins Glen. Remember, this will be his fourth one in upstate New York; he's really good at doing it. There was a problem with the backers. They disagreed about something and wanted to pull their money out, so there was a court case and Michael won. Right now, it's kind of a race against time.

GM: *It sounds almost reminiscent of the original show in 1969. Are you going to shoot the upcoming 50th anniversary show?*
HD: Oh yeah. I already called Michael Lang and asked him, "Can I be your photographer?"

GM: *Did you ever think that this would loom so largely in the consciousness of pop culture?*
HD: Nobody knew it was going to be all this. I was thinking, because I had so many calls from people who wanted to talk about Woodstock, that if I had known it was going to turn out to be like this I probably wouldn't have gone! No, not really. I laughed when I thought that because I'm almost being besieged by it, it's been growing in the last month or two. People are calling me, wanting to get pictures or get interviews.

Henry Diltz photos can be viewed at www.henrydiltz.com, or purchased through his representation at www.morrisonhotelgallery.com.

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THE FINAL NOTE

THE FOLLOWING EXCERPT IS TAKEN FROM CHAPTER EIGHT OF THE BOOK ***BACK TO YASGUR'S FARM*** BY MIKE GREENBLATT.

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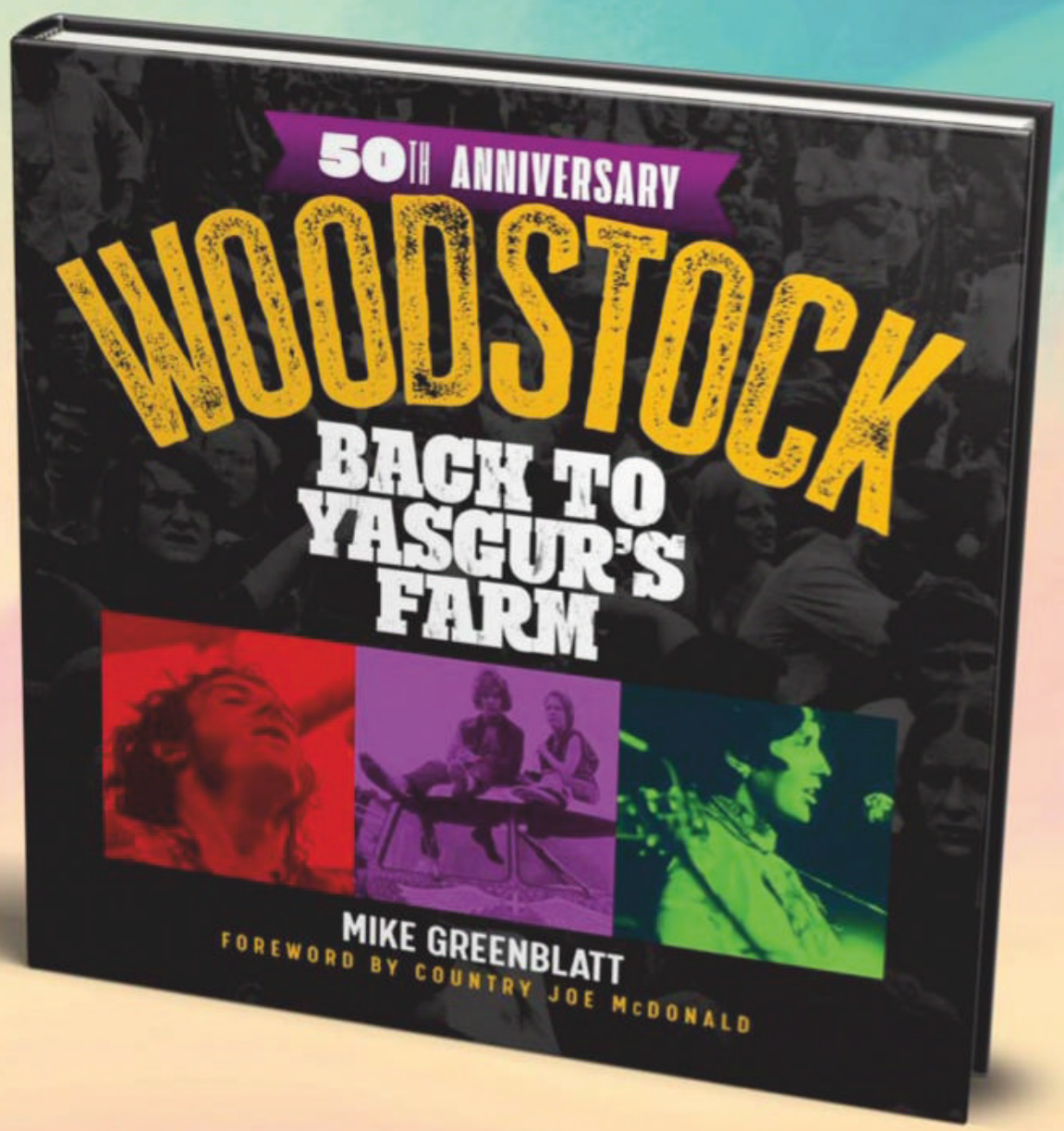
In his 1988 autobiography *Long Time Gone*, David Crosby writes of Woodstock, "Woodstock was a time when there was a prevailing feeling of harmony. Was it really an 'Aquarian Festival of Peace and Love and Music'? Hard to answer because I didn't give a damn about Aquarian this or Aquarian that. I think astrology is complete bullshit…

"The other notable thing about Woodstock was that we were scared, as Stephen [Stills] said in the film. What wasn't said in the movie is why we were so nervous: everyone we respected in the whole goddamn music business was standing in a circle behind us when we went on. Everybody was curious about us. We were the new kid on the block, it was our second public gig, nobody had ever seen us, everybody had heard the record, everybody wondered, 'what in the hell are they about?' Every band that played there, including all the ones that aren't in the movie, were all standing in an arc behind us, and that was intimidating, to say the least. I'm looking back at Hendrix and Robbie Robertson and Levon Helm and Janis and Sly and Grace and Paul, everyone that I knew and everyone I didn't know. We were so happy that it went down well that we could barely handle it."



Graham Nash, though, had no trouble handling it.

Graham Nash: "Woodstock didn't freak me out at all because I'd already done it. I'd done seven years with The Hollies. Certainly not as big a crowd as that but it was the same fervor. We had girls grabbing our ties trying to rip our clothes off, trying pull our hair out. I'd been through all that. Nothing, even

Woodstock, could rattle me after that. To me? It was no big deal. I was pretty chill throughout. Look at the footage. Does that look like a man all freaked out? I was very comfortable on that stage."

Still, the group had major misgivings about the gig. David Geffen had told them about the size of the crowd. That's when Stephen Stills nixed the whole idea. He called John Morris to say that they weren't coming. Morris, who had been putting out fires all weekend, put out another one when he told Stills that he was playing their debut album over the loudspeakers and people were digging it. It did the trick.

Jimi Hendrix, dressed in a white fringed and beaded leather jacket, with a red scarf around his head, looked out upon a sea of garbage and about 30,000 stragglers. Most everybody had already gone home. It was 9:00 Monday morning when he ambled onstage with an under-rehearsed jam band of friends. Erroneously introduced as "The Jimi Hendrix Experience" (which had broken up), he peered into the sunshine and said, "You can leave if you want to. We're just jamming, that's all. You can leave or you can clap." He had been offered a more primetime slot but wanted to close the show. He was also offered a Friday solo opening acoustic slot but that never happened. Jimi wasn't even Michael Lang's first choice to close the show. Lang wanted Western star Roy Rogers to sing "Happy Trails" and send everybody home on a wistful nostalgic note, but the cowboy turned him down.

In the act of introducing his fellow jammers, Jimi told us, "We got tired of the Experience and every once in a while we were blowing our minds too much, so we decided to change the whole thing around and call it Gypsy, Sun and Rainbows … we only had about two rehearsals, so … nothing but primary-rhythm things, but, I mean, it's a first ray of the new rising sun, anyway, so we might as well start from the earth, which is rhythm, right?" And with that, he launched into "Message To Love."

My friend Neil Yeager had made a promise to call home. I stayed put and he

Woodstock organizer Michael Lang had a reason to be pleased: he had pulled off the impossible.

ventured out into the great unknown of the audience.

Neil Yeager: "When we parted on Sunday so I could call our moms, after waiting in line for a few hours, I found some food, a comparatively comfortable place to stay and just listened while you were freaking out about my absence. It's amazing I even found my way back to you! We both individually kept leaving and coming back so we must have drawn the map in our minds as to where we were via the stage because we were so close. I know I had certain reference points so I did what everybody did, just sort of wander around until I found you. Some folks planted flags which made it a little easier. By Sunday, with hardly any sleep, I was rather exhausted. I wanted to leave before you did but I knew we both had to agree on leaving before we left so I stayed.

"We got totally lost in leaving and I thought we would never find the car. Don't forget, when we got there Thursday, the crowd was still rather sparse but building fast. The site looked different. And with dozens of parking lots housing tens of thousands of cars, it seemed almost impossible to find ours. But we did. In fact, a sense of serene calm overtook the both of us while walking in the dark and feeling so safe like nothing could possibly happen to us. To this day, I associate music with an inner peace and well-being."

Boston Globe, August 19, 1969 Editorial Page: "The Woodstock Music and Art Festival will surely go down in history as a mass event of great and positive significance in the life of the country…That this many young people could assemble so peaceably and with such good humor in a mile-square area…speaks volumes about their dedication to the idea of respect for the dignity of the individual… In a nation beset with a crescendo of violence, this is a vibrantly hopeful sign. If violence is infectious, so, happily, in nonviolence. The benign character of the young people gathered at Bethel communicated itself to many of their elders, including policemen, and the generation gap was successfully bridged in countless cases. Any event which can do this is touched with greatness."

Max Yasgur, in a rare post-concert press conference, told reporters…

"The kids were wonderful, honest, sincere, good kids who said, 'here we are. This is what we are. This is the way we dress. These are our morals.' There wasn't one incident the whole time. The kids were polite, shared everything with

PHOTO BY GINNY WINN/MICHAEL OCHS ARCHIVES/GETTY IMAGES

everyone, and they forced me to open my eyes. I think America has to take notice. What happened at Bethel this past weekend was that these young people together with our local residents turned the Aquarian festival into a dramatic victory for the spirit of peace, good will and human kindness." To which Sullivan County Sheriff Louis Ratner added, "I never met a nicer bunch of kids in my life."

Graham Nash, at 76, still looks every inch the rock star. His 2013 autobiography, *Wild Tales: A Rock'n'Roll Life*, is among the best of tell-all books. It got him in trouble with David Crosby but that's nothing new. And he doesn't really care. Crosby, Stills, Nash and Young are all still alive but don't expect a reunion. They've already been offered $100 million and turned it down, according to Nash, who says it's not about the money. "We have to like each other to make music."

Fifty years earlier, it was far less complicated. Harmony existed in their music and their lives.

"We heard in June of '69 that Michael Lang was going to put on this big show that his team was pitching as a multi-artist concert for maybe 40,000, if that. We looked at each other and went, 'hmmm, that's an interesting proposition.' Then, as the event got closer and closer, estimates ballooned up to 200,000. After we signed on, we get a call saying there might even be 300,000. It kept getting higher."

Nash and Joni Mitchell were lovers at the time. For that fateful weekend in August, they shared a beautiful suite of rooms which included a grand piano. When Crosby, Stills and Nash finally got back to the suite after performing at Woodstock they find Joni at the piano working on a song. Asked to perform at Woodstock, her manager, Elliot Roberts, nixed the idea, thinking Mitchell wouldn't be able to get back to New York City on time to do "The Dick Cavett Show" which—to be on a national major network program for the first time—was important for her career.

"Elliot realized," explains Nash, "that as it was getting closer to the show, how crazy it was getting with the amount of people who were streaming in blocking all the roadways. He told Joni, 'you'll never get out of there in time to make the Cavett show and we simply cannot take that chance. You've got to be on the TV show.'"

So she spent her time in the suite watching the news about the festival and listening to the radio personalities talk about the festival.

When the boys returned, Mitchell said, "I want to play you something."

"That's when she played 'Woodstock'

WOODSTOCK BY THE NUMBERS

ARTIST	TIME	FEE
FRIDAY, AUGUST 15, 1969		
RICHIE HAVENS	5-5:45pm	$6,000
SWEETWATER	6:15pm to 7:00pm	$1,250
BERT SOMMER	7:15pm to 8:00pm	N/A
TIM HARDIN	8:45pm to 9:30pm	$2,000
RAVI SHANKAR	10:00pm to 10:45pm	$4,500
MELANIE	11:00pm to 11:30pm	$750
ARLO GUTHRIE	12:00am to 12:45am	$5,000
JOAN BAEZ	1:30am to 2:15am	$10,000
SATURDAY, AUGUST 16, 1969		
QUILL	12:15pm to 12:50pm	$375
COUNTRY JOE MCDONALD	1:00pm to 1:30pm	$0
SANTANA	2:00pm to 2:45pm	$750
JOHN SEBASTIAN	3:30pm to 4:00pm	$1,000
KEEF HARTLEY BAND	4:45pm to 5:30pm	$500
THE INCREDIBLE STRING BAND	6:00pm to 6:40pm	$4,500
CANNED HEAT	7:30pm to 8:30pm	$6,500
MOUNTAIN	9:00pm to 10:00pm	$2,000
GRATEFUL DEAD	10:45pm to 12:30am	$7,500
CREEDENCE CLEARWATER REVIVAL	1:00am to 1:50am	$10,000
JANIS JOPLIN	2:30am to 3:30am	$7,500
SLY & THE FAMILY STONE	4:00am to 5:00am	$7,000
THE WHO	5:30am to 6:35am	$6,250
JEFFERSON AIRPLANE	7:00am to 8:45am	$7,500
SUNDAY, AUGUST 17, 1969		
JOE COCKER	2:00pm to 3:30pm	$1,375
COUNTRY JOE & THE FISH	6:30pm to 7:50pm	$2,500
TEN YEARS AFTER	8:30pm to 9:30pm	$3,250
THE BAND	10:00pm to 10:50pm	$7,500
JOHNNY WINTER	12:00am to 1:10am	$3,750
BLOOD, SWEAT & TEARS	1:45am to 2:45am	$15,000
CROSBY, STILLS, NASH & YOUNG	3:30am to 5:00am	$5,000
PAUL BUTTERFIELD BLUES BAND	6:00am to 7:15am	N/A
SHA NA NA	7:45am to 8:15am	$700
JIMI HENDRIX	9:00am to 11:15am	$18,000

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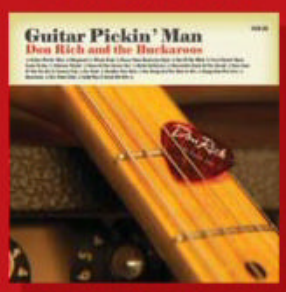

DON RICH AND THE BUCKAROOS Guitar Pickin' Man CD / Digital

DON RICH – Don Rich Sings George Jones CD / Digital

TOM BRUMLEY AND THE BUCKAROOS Steelin' The Show CD / Digital

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Joe Cocker (onstage) had his hands full with a distracted Sunday afternoon crowd. The next artist didn't go on until 6:30pm due to rain delays.

AP PHOTO

Joe Cocker felt like the only one at Woodstock not tripping on LSD.

for us for the very first time," says Nash with a definite twinkle in his eye as he is transported back in time. "She had been soaking it all up and it all came out in that song, despite her having never even having been there."

Graham was all ears. So were Crosby and Stills, who still had his muddy boots on. Neil Young wasn't there. "When she finished, no one said a word. Stills, with his elbows on the piano, was staring intently at her, his eyes glazed over in a dreamy appreciation of what he had just heard," according to Nash.

Stephen Stills: "Hey Joni, uh, could we have that song?"

Joni Mitchell: "What?"

Stephen Stills: "Can the three of us have that song?"

Joni Mitchell: (with no hesitation whatsoever) "Sure, of course you can."

"The song wasn't even complete at the time," Nash softly says with a wistful tone. "She was still writing it. The original way she wrote it, it's hard to explain, but it was kind of more—for want of a better phrase—dark purple. It was in a mysterious kind of minor key. It was slow, slower, definitely darker than what it became in our hands, which was kind of celebratory. Once she said we could have it, Stephen then says, 'do you mind if we change it around a little bit?' He instinctively knew what he wanted to do with it. He knew it had to rock in our hands."

"Go ahead," she told him.

"You've got to understand, Joni loves all three of us. She just loves us. Always has. Don't forget, she was the very first witness to the voices of Crosby, Stills and Nash singing together for the very first time. There were four of us in the room that fateful night at her place: David, Stephen, Joni and myself. She was witness. Stephen says it was Mama Cass Elliot but he's wrong. It was Joni. And I loved Cass. Cass is the reason we're talking right now. I've put her name on every single album we've ever done since she died. But it wasn't Cass. It was Joni Mitchell who first heard us, as we first heard ourselves, in her living room.

"Now, you can't think of that song without Neil Young's giant spider guitar intro. Then Stephen answers him with his own lead in contrast. I must say, Neil Young is one fantastic musician. Not a lot of people even realize he was at Woodstock. He refused to be in the movie. He refused to even be photographed onstage. I don't think Neil thinks even today that was a big mistake on his part. And why should he?

"I know the myth of Woodstock has grown tremendously. But it was a fascinating show in retrospect. I can never undo the experience of Woodstock. It's in me now for good. And I was almost killed getting there. We had a series of helicopters taking us in. I was in one with our drummer Dallas Taylor and Crosby. We're flying over the crowd. That's when David said, 'it looks like an encampment of the Macedonian Army.' Thirty feet from landing, the tail rotor on the helicopter just stopped dead. The body of the helicopter started to spin in all directions and we quickly thudded down. Hard. It wasn't a crash landing, but it was a heavy landing. That was my introduction to Woodstock."

Joe Cocker kicked off Sunday's music. The wonderfully spastic singer had his hands full with a distracted audience.

Joe Cocker: "I remember a guy shouting at me to 'look up there! Look at those

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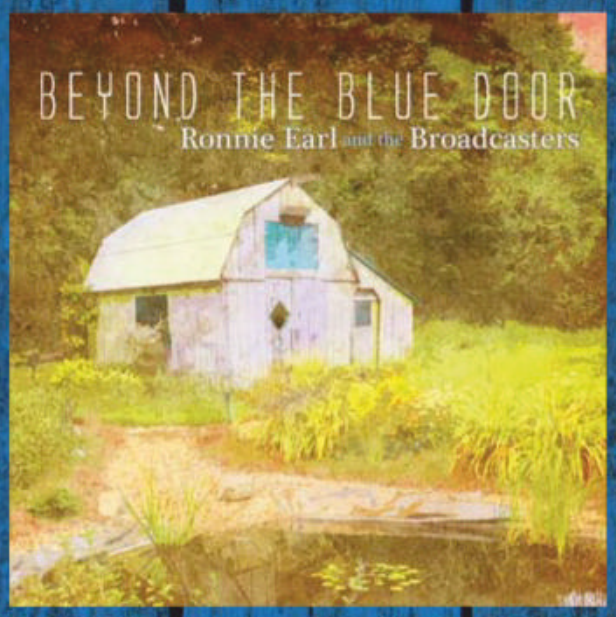

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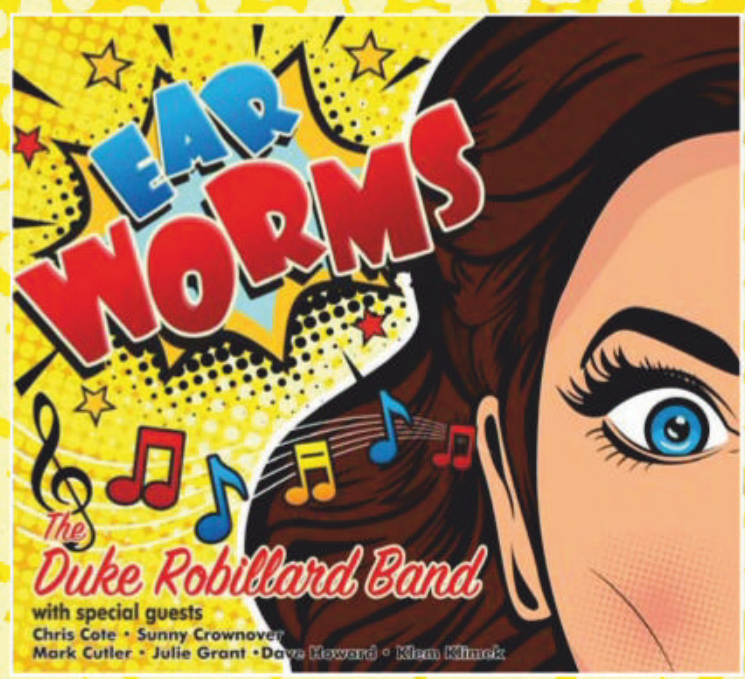

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The Story Behind The WOODSTOCK COUPLE

A morning hug, captured by a roaming photographer, came to illustrate not only an album cover but an entire event.

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PHOTO BY MICHAEL OCHS ARCHIVES/GETTY IMAGES

As Sunday morning broke, Nick and Bobbi Ercoline stood wrapped in a dirty quilt, embracing the new day at Max Yasgur's farm. Little did they realize theirs was an embrace that would last forever on the cover of the **Woodstock** album.

The couple had been dating for only a few months when they decided to ignore official warnings to stay away and to make the short drive over to Bethel. "When you're 20 years old and someone tells you not to do something, you're going to do it," Nick says today.

AP PHOTO

Photographer Burk Uzzle, strolling the festival grounds, came upon the snuggling pair, snapped a few pictures and moved on. After the festival, Bobbi and Nick returned to the routine of their world: he was a bartender/college student and she worked at a bank. "We didn't know the picture had been taken until the album came out," Bobbi says.

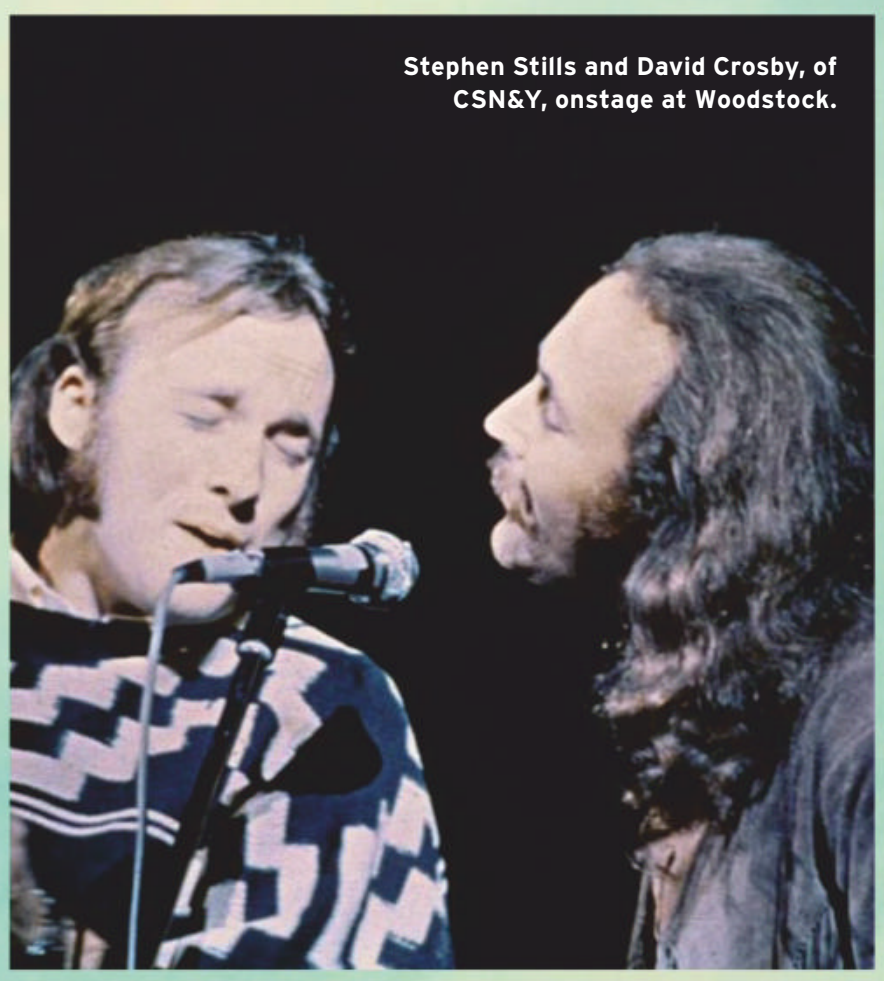
Uzzle's photo of the couple was used in a **New York** magazine pictorial and later selected for the cover of the **Woodstock: Music from the Original Soundtrack and More**, the best-selling, three-record album released May 1970. Quite by accident, the image of Nick and Bobbi came to define a quasi-mystical moment in time.

Of course, time keeps moving down the road, and so did the Pine Bush, New York, couple. Nick and Bobbi fell in love and married in August 1971. He became a union carpenter and she became a school nurse. Soon they had children, two boys. Their life was fairly normal, hardly symbolic of the counterculture.

"It was exciting to see the album, but it wasn't a big deal – Woodstock was over," Bobbi said. "It wasn't until the 20th anniversary in 1989 that our story came out. **Life** magazine put an ad in our local paper looking for people who were there to come forward. I filled in the coupon and mailed it back, and a photographer arrived the following day."

The **Life** story went viral. Seemingly overnight, some twenty years later, The Woodstock Couple had names, faces and a wonderful story to share. And share they do. The couple has traveled overseas and been on Oprah; they Skype with schoolchildren from around the country and still receive items in the mail to be autographed several times a month. And of course, they return to where it all took root – Woodstock.

"This has given us so many wonderful memories and opportunities," Bobbi says. "The wonderfulness of it all is that we still love each other."



Stephen Stills and David Crosby, of CSN&Y, onstage at Woodstock.

PHOTO BY FOTOS INTERNATIONAL/GETTY IMAGES

clouds!' What a challenge! Y'know, it took us three quarters of a set to even get anybody's attention. I was looking at half a million people eating food, talking to one another, sunbathing and just enjoying themselves. And I'm trying to get them all to concentrate on the band. It took the entire set to get there. That's probably why I got so excited at the end. I think I was the only guy there that wasn't taking a bit of LSD that day."

So the sun is shining and Joe Cocker is rocking and there's these men sitting in a circle near me facing each other doing the hand jive. They all look alike, with big drooping mustaches, and I find it hysterically funny. Someone next to me offers up some hash in a handmade tin foil pipe and I breathe it in deeply, exhaling in a coughing spasm. The brown acid is starting to kick in. It seems that Joe won't stop singing "With A Little Help From My Friends" until all his friends in the audience rise as one and gives him the standing ovation, which he truly deserves.

I'm dancing and laughing and grooving hard, loving the brown acid. I thought I was hallucinating when overhead the sky got so damn dark in the middle of the day that I just kept looking upward, almost seeing a face in the clouds that looked like Elvis. That's when I noticed everyone else also looking up. It was a dramatic moment of a weekend that had—up to that point—been all fun and games. I was stoned to the bone, 18, wild and free. It felt great. I was with my people, they understood me, I understood them, they were feeding me, keeping me stoned, yet keeping me grounded. Foolhardy fans, in an effort to touch the sky, kept climbing up the light towers.

There was this couple ahead of me holding hands. They had divested themselves of all their clothing and stood there proudly naked. Then others started doing the same thing. I kept wishing Neil would come back already. I started thinking about all the sandwiches and, especially, the two filled canteens of what must have been hot water by now back in the car. Where was the car? Now I was getting paranoid. The announcement came that the music had to end. I equated it with life having to end. The music was all we had! Our situation had gone from bad to worse. Now there was no music and the heavens opened up.

I was madly tripping. Doing a little rain dance. Laughing. But I noticed people weren't laughing with me anymore. They were looking at me funny. And why were so many people naked? And where was Neil? Things were getting weird. It was coming down in buckets. My sense of being alone was heightened by loud claps of thunder and jagged streaks of lightning that brought oohs and aahs as if people were watching fireworks. I started to panic. My heart was beating out of my chest. I was soaked. I was hungry. I was thirsty. I had to go to the bathroom. There was no music. I had no idea what happened to Neil. I had no idea where the car was. I was still in the same shorts and T-shirt from Thursday. It was raining even harder now and everything was gray. I stood stone still looking at the strangers around me, trying to figure out how I could leave but what about Neil? Hell, we had maintained the same spot for days. Right now, though, that spot was a lake. I was standing up; the mud was up past my ankles. No way could I sit back down. So I stood. And stared. It got real cold. I started shaking.

Someone hit me in the back and I went flying. When I got up to see who it was, I saw Neil's smiling face and he was holding bread! "Get up you idiot," he laughed, "you look like a mud pie."

"NEIL! WHERE WERE YOU?"

"I tried to find the car but gave up," he admitted. "Some nice people gave me this bread. Let's eat."

With Neil back, a full tummy and the music starting again, I forgot about my drenched clothing and tried to catch the rain in my mouth to drink. With the rain letting up a bit, the thought that we were all in this together made me happy. Things would be OK.

When the rain stopped and Country Joe & the Fish led the F-bomb cheer again, we relented and became one with the mud. There was nothing we could do about it anyway. So we sat in the wet brown ooze and reveled in it. Neil was a champ. Sober, wet, freezing, hungry and thirsty again, Neil suffered through the rest of the day because he knew I was caught up in the moment, and did not want to go. He was miserable and I knew it. And I finally figured out why people got naked during the rain. They were putting their clothes under their tarps to have dry clothing once the storm passed.

Then the cold really set in. It was freezing.

People started building fires. Guys who you'd be afraid to meet in a dark alley wound up taking charge and keeping us all warm. I admit to being one of those who just stood around needing help. It got down to the point of basic prehistoric man essentials: fire, food, and water. And, of course, music. I remember feeling, as band after band took the stage, that the music was everything. As long as the music played, I was fine. Soon helicopters hovered. They were

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WOODSTOCK MEMORABILIA

In 2011, **Backstage Auctions** ran an auction which contained Woodstock memorabilia from a former employee of *The Village Voice*. This press person was sent to Woodstock early on to cover the event. Items sold at auction (above) were a Woodstock concert poster for $600, a hospital's first aid sign for $2,000, a pair of tickets for $125 and a whopping $2,100 for an auction lot that included a press kit and photos taken at the site (images included a crowd gathering around a bank of telephones and *Village Voice* staffers on a break). Images courtesy of Backstage Auctions.

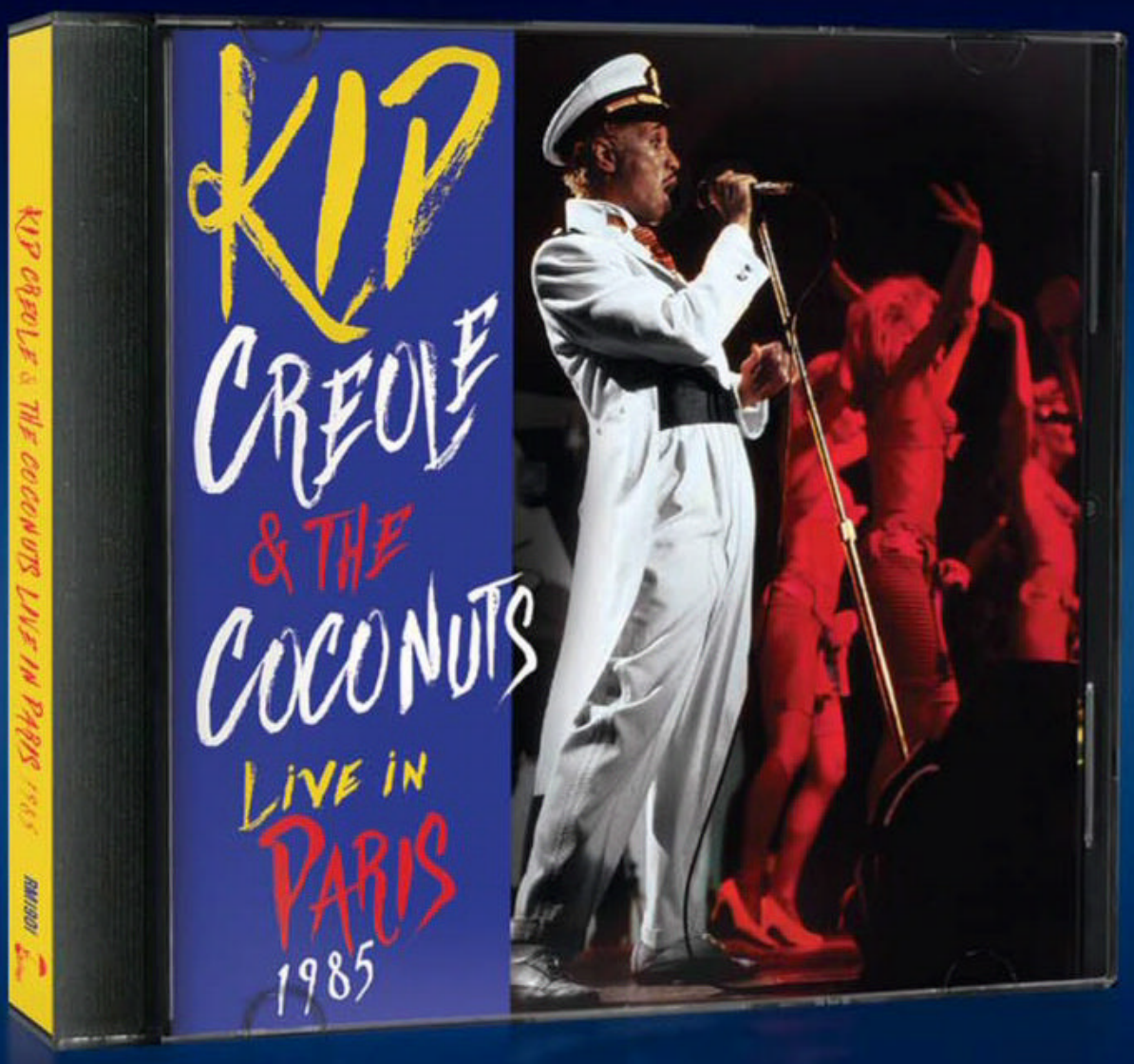
dropping something on us. Flowers. Millions of flowers.

As the sun set on the last day of the festival, Neil was dying to leave. "Oh no, another band," he'd snarl. I was still tripping. Heavily. That brown acid was a ballbuster. Still, I had to stay to see The Band and they didn't disappoint. And there was no way I was going to leave during Johnny Winter, who even got a rise out of Neil to rouse him out of his grumpiness. He was dying to leave. Finally, as Blood, Sweat & Tears took the stage, Neil said, "that's enough. Let's go. Now."

"But what about Jimi Hendrix," I meekly countered.

"Screw Jimi Hendrix," Neil yelled, and he was right.

OOH LA LA!



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"I am astonished by how CONFIDENT we all were. The musicians were all at the top of their game. I was fortunate to have gathered such an ensemble. When I listen to this concert, I am reminded of how much time we spent rehearsing in Manhattan before each tour. Time well spent. And the humor in the show – that is what really stands out for me. We did not take ourselves seriously, but at the same time we were laying down some serious grooves and serious lyrics and very serious musical arrangements."

– August Darnell aka Kid Creole

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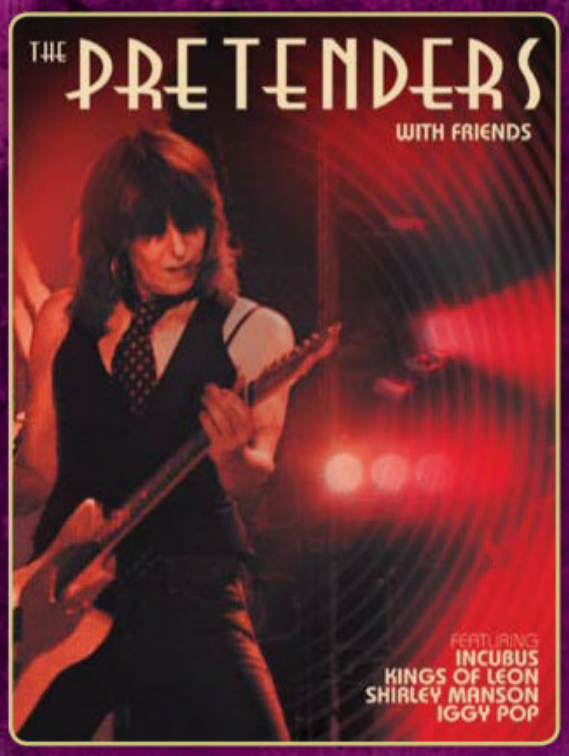

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As we walked and walked and walked, not knowing exactly where we were going but buoyed by an inner calm and plenty of food along the way from townspeople who were now out in force handing out all sorts of goodies, I'll never forget the feeling of total safety as we passed others along our way in the darkness of a magical forest festooned with Christmas lights. We flashed the peace sign to everyone we saw, saying hello, and getting directions back to the parking lot.

The finding of the car was like the finding of the Holy Grail and we tore into the food, the water, the dry clothes and although Neil wanted to leave immediately, he was nice enough to wait while I smoked one last joint.

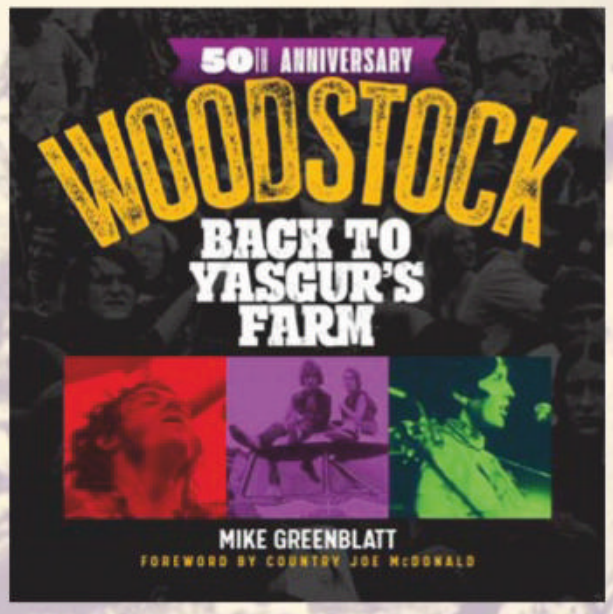
Once we found the highway and were grooving to music on the radio, I told Neil that maybe we should pull over to the rest stop and get some sleep. The truth was that the radio music was sounding too good. I was too high to drive. Neil didn't have his license. He rolled his eyes but agreed. We fell asleep in the relative comfort of my car within minutes and awoke Monday late morning to a bright sunshine and clear sailing all the way home. I dropped Neil off at his house.

When I put my key in the lock of my front door, my mother pulled the door open from the inside, squished me to her bosom as she cried and cried and cried.

PHOTO CREDIT SHOULD READ EMMANUEL DUNAND/AFP/GETTY IMAGES

Five hundred thousand people, 32 musical acts and three days filled with countless trials and triumphs. That's right, it leaves a mark.

Dazzling! Audacious! Far Out!



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